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THE MUSICAL SITUATION IN THE UNITED STATES



URING the past year or so, and particularly since the war broke out in Europe, a great nationalistic movement has swept this country. It is certainly remarkable that this movement has not been confined to a discussion of means to develop an adequate defense in the way of an army and navy, has not merely caused the establishment of a number of industries for the products of which we were formerly dependent on Europe, and brought prominently before the world our wonderful financial strength, but it has also affected law, medicine, and especially music.

Foreign professors of distinction are out in interviews and articles, stating that our law schools are fully abreast of those in Europe, and in some cases even superior.

They say that the same is true of our hospitals, our clinics and the opportunities and advantages they offer for those who are desirous of entering the medical profession. They admit that it is no longer necessary to go to the hospitals of Berlin, or Vienna, or Paris, to become expert.

It is in music, however, that this nationalistic spirit has been most pronounced. All the evidence shows, however, that the vast influx of musicians, singers, players, music teachers, from the other side, owing to conditions abroad, has had little, if anything, to do with it.

It seems as if the psychological moment had come, over two years ago, for us to realize that while we owed an inestimable debt to the Old World, particularly to Germany, France and Italy, for our musical knowledge and culture, the time had come when it was no longer necessary for us to depend wholly—as many still believe—upon the Old World, for our supply of musicians, music teachers and especially conductors, so that it could be said, with justice, that just as, in former years, the time came when we declared our political, later our commercial and industrial, and finally our financial independence, so the time had come when we could assert ourselves musically, because we were able to stand on our own feet, and, for that reason, could adopt a more considerate and appreciative attitude to our own American musicians, composers and music teachers—understanding the word "American" not in the narrow sense of native born or citizens, but in the broad, catholic sense of all those, whether citizens or not, native born or not, who, having severed their relations with the Old World, are in sympathy with our institutions, and are here to work and earn their bread.

The nationalistic movement to which I refer is, indeed, nothing more than an expression of what has been in the minds of the people for years. It does not mean that we had been neglectful of music and of its value as a civilizing, humanizing power in life, but that we had not yet, through our interests in other matters, political, social, industrial and commercial, realized what we had already accomplished in the way of musical knowledge, culture, and in the development of our musical industries.

Thus it was when, two years ago, the announcement was first made by the Editor of MUSICAL AMERICA at the banquet of the Philadelphia musicians that this country spends annually, on music in all its forms, and on the musical industries, over \$600,000,000 a year—more than all the civilized nations of Europe put together—and that two-thirds of this amount are for tuition and the purchase of musical instruments—otherwise "music in the home"—that we began, ourselves, to realize that we had not only passed the period of youthful growth, but that we had reached such a point of adolescence as to be able to take a commanding position in the world of culture and no longer be mentally dominated by the ridiculous prejudice which has existed, to the effect that everything and everybody foreign in music was to be accepted, while nothing which was American was to be accepted, whether with merit or not.

The movement is, in no sense, a plea for nationalism in art. It is, however, a plea for the recognition of those who are in the musical field in this country who have merit, and that, while it was perfectly just that we should not accept or patronize a singer or player, composer or conductor, simply because they are Americans, at the same time we should not ignore, even perhaps deride them, simply because they are Americans.

It is curious that in all that has been written and printed on this subject, in the discussions that have taken place in the public press and elsewhere, it seems to have escaped even those who were well equipped to speak, that back of the musical life of this country are the great American musical industries which, not only in extent, but in quality, to-day easily surpass those of the rest of the world.

The American concert grand is certainly superior to all others and has been for years. We now, with one or two exceptions, manufacture the best band instruments. Our mandolins and guitars, owing, largely, to the skilled

labor imported from Europe, are superior to those made abroad, and, through the South American countries and Cuba, where the harp is a favorite instrument, you will no longer find harps made in Paris, but those made in Chicago and Cincinnati.

Take, again, the subject of reed and especially of church organs, in which Europe long reigned supreme. The finest church organs are now made in the United States, and, indeed, all the valuable inventions and improvements which have been made in these instruments are the inventions of Americans—using the term again to include Germans, French, Italians and others who are here.

But it is in the wonderful development of the player-piano industry and of the talking machines, that we must find some, at least, of the reason for the vast advance which has been made in interest in music, even in the last decade.

These mechanisms, much as they may be frowned upon by the "high brow" musicians, have carried music, in some form or other, into the most remote homes. Tens of thousands of pianos which formerly have been silent have become eloquent. The farmer in his home to-day hears the voice of Caruso just as well as the lady who sits in her box at the Metropolitan. And the little girl, studying music in some far-away Southwestern town that has barely come on the map, will hear the performance of some of the great masters on the piano which, formerly, she was debarred from hearing, unless she had the means and the opportunity to come to a great city like New York, Boston or Chicago.

And let us not forget that these mechanical instruments, in their wonderful evolution, and particularly in the excellence which has been obtained in making records, are purely American inventions.

Finally there is the American Music Publishers' business, believed by many to be restricted to popular music. To-day many prominent publishers are actively exploiting American composers, while also issuing the finest known editions of the older classics.

The development of our American Musical Industries has been notably aided by the *Music Trades*, issued under the same auspices as MUSICAL AMERICA. This industrial publication concededly leads the world in its class, and in itself establishes the claim to supremacy of our manufacturers of musical instruments.

Of the influence upon our general musician conditions of the large number of foreigners who have come to us, owing to the war, it is premature to speak. Suffice it to say that they have been, on the whole, most generously received, and many owing to the conditions in Europe, and those that will follow, will never return, and so we shall benefit by their presence.

If the foreigners who have come here have done anything, it is that they have generally raised the standard not only in the concert and operatic world, but particularly in the pedagogic world. Those who run our musical schools and conservatories have been able to strengthen their faculties, while at the same time many small towns, and even those far removed from the great centers of culture, have been able to provide a living for foreign musicians of talent and experience who have sought a refuge with us.

No greater evidence of the increase in interest in music can be afforded than by the general attitude of the press of the country. It is not so many years ago that, even in our leading cities, music received little attention—indeed, even now, except during the season, the great dailies of New York scarcely notice it, though our national musical activities continue, whether the season in New York is on or not.

But if we take the majority of the press, including not only daily papers, but weeklies and magazines, we shall find that the attention given to music is several hundred per cent more than it used to be.

This does not proceed from any altruistic attitude to music or to an appreciation of its value in the community on the part of the publishers and editors, but results from a conviction that the public interest in music is such that it is wise for them to devote considerable space to musical affairs and personal matter about musicians.

Among the other marked evidences of the awakening of the nation to the value of music and to what has been accomplished are the strenuous efforts being made by the music teachers, and especially by their state organizations, to do something to regulate their profession, if not purge it of the many frauds, fakes and incompetents that to-day infest and dishonor it.

Thus we have seen bills introduced into a number of State legislatures looking to the registration of music teachers and the standardization of music teaching. We have also seen the State organizations adopting systems of examination and issuing diplomas to those who were able to pass these examinations satisfactorily.

Another strong indication of the nationalistic movement is the greatly improved position of our American singers and players, who are getting not

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THE MUSICAL SITUATION IN THE UNITED STATES

[Continued from page 1]

only more recognition, but are able to secure engagements without Frenchifying or Italianizing their names.

Indeed, the movement has gone so far that we see the conductors of our leading orchestral organizations such as the New York Philharmonic and the New York Symphony orchestras announcing, in their programs for the season, the compositions of a number of Americans.

Finally, the present issue of MUSICAL AMERICA, with its astounding record of the musical activities of the coming season may, in all fairness, be presented as conclusive evidence that we have gone far beyond what has been dreamed of, even by many of those intimately connected with the local musical life in our leading cities. The support given MUSICAL AMERICA by the musicians and teachers proves, beyond question, that it has been a controlling factor in the general musical uplift.

If I may be permitted to refer to my own personal work during the past two years, when I have spoken in over forty cities of the first class to large audiences in order to arouse in the first place an interest in music, and next an appreciation of what we had already accomplished, let me say that I have found such a wonderful response, and more particularly such a wonderful degree of musical knowledge in even small places, as to put to shame those detractors, especially among our own people, who ridicule the idea that this country has reached anything like musical knowledge and culture. These detractors forget the debt that we owe to the tens of thousands of foreigners, particularly Germans, also Frenchmen, Italians, Scandinavians, English, Spaniards, Russians and others, besides born Americans, living and dead, who have labored faithfully in the cause of music.

And they also forget the work and the millions expended by our piano manufacturers, especially the Germans who, a generation or more ago, left no worthy musical effort unaided, and must be credited with having done more to found our musical life upon a high degree of artistic efficiency than, probably, any other known influence.

Out of such propaganda as I have been enabled to make, as is known, a certain sensation developed in the exposure of the evils to which many of our young people, especially the girls, have been exposed, who used to rush to Europe by the thousands, insufficiently equipped with talent, means and protection, and so met disaster.

Here the war has accomplished much for us, for it has stayed this outward rush and shown those young people that there were just as fine opportunities here for study, and particularly for concert work, as there are to be found on the other side, though it must be admitted that so far as opportunity for operatic experience is concerned, the Old World has still to offer superior inducements. However, in many regards, these inducements are so handicapped by conditions, almost reprehensible in their character, as to virtually close the door, except to those who are willing to sacrifice their self-respect as well as exploit their talent.

The exposures which came about, and which, it should be known, had already been made through many of our leading daily papers here in New York, Boston and Chicago, before I referred to them from the public platform, have brought out the question as to whether things are much better in this country.

To be wholly frank, in many regards they are not, but there is a vast difference in the position of a young and beautiful girl, without money stranded in a European capital, three or four thousand miles from her friends,

and the position of such a girl stranded in New York, where she has only to go to the telegraph office and send a plea for aid to her friends on a twenty-cent collect message.

Furthermore, many of the evils complained of here are the result of our having copied Old World methods and ideas, and of our musical affairs having been largely in the hands of foreigners who came here with these Old World ideas and methods.

Thus we have had a situation, to which reference is made elsewhere in this issue, with regard to managers, some of whom are reputable business men, but many of whom have been in the habit of demanding large sums for exploiting even artists of distinction who came here, for which no adequate return has been made.

Furthermore we have had, in connection with many of our musical organizations, particularly with regard to the women, conditions which, if the truth were told, are no better than those which put to shame similar musical organizations, concert and opera companies in Europe. But, on the whole, conditions in this country are better, certainly cleaner, while the moral code here and our attitude with regard to women, especially to women on the stage, is higher than the one that exists in Europe.

With regard to the future. All signs point to a wonderful growth and development in the general culture of our country and people, which will, of course, include music, and, with the leaven of our foreign population, particularly those of German birth or descent, we shall, within the immediate future, unquestionably produce composers worthy to rank with the best of the Old World. And we shall do this, not by hunting around for Indian or Negro themes and melodies—valuable as these may be for local color—but by expressing the ideals and very soul of our triumphant Democracy.

But this we shall not do until we realize our musical independence and so free ourselves from the mental domination of the past, which, in many instances, handicaps great talent so that it is nothing more than a pale reflex of the past.

From what I have seen and heard, especially in recent years, and from the tens of thousands of miles that I have traveled, in the last two years particularly, it is my deliberate opinion that the great active, moving, vitalizing force in the musical world is the women.

They are the ones who are backing and helping all worthy musical enterprises. They constitute the bulk of the membership of the great musical clubs in our leading cities, and it is they who support the local artists as well as concerts given by traveling artists.

They are the ones who are responsible for the purchase of musical instruments for music in the home, whose influence can never be overestimated. And, finally, they are the ones whose patronage is inducing cold, practical business men to invest capital in the building of auditoriums suitable for the production of opera, of large choral works, as well as of concerts.

It is the idealism of the women which has brought us thus far, just as it is the idealism of the women that will carry us even further.

John C. Freund

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THEIR TEN FAVORITE AMERICAN SONGS

Lists of Compositions by Resident Composers Which Noted Concert Artists Prefer to Sing

Songs Which Received Four or More Votes:

<i>Bird of the Wilderness</i> (Horsman).....	7
<i>Danny Deever</i> (Damrosch).....	6
<i>Long Ago</i> (MacDowell).....	4
<i>Invictus</i> (Huhn).....	4
<i>Will-o'-the-Wisp</i> (Spross).....	4

IN the series of song recitals given by him at the New York University during the past summer the distinguished baritone Reinald Werrenrath devoted his final program to American numbers, prefacing the recital with a brief talk, in which he spoke of his particular offerings as his favorites. Comment on Mr. Werrenrath's choice in the review of this recital published in *MUSICAL AMERICA* led the singer to write an article, which appeared in this journal, in which he explained that he was endeavoring to present a program of songs that would "represent the best output of the best American composers."

Through a misunderstanding, however, the artist's selections were widely regarded as his idea of ten intrinsically best American song products. Nevertheless, Mr. Werrenrath had made it clear that his choice was not to be viewed in that light, but rather as conditioned by the suitability of these songs to his voice and their appeal to his particular artistic personality.

The matter suggested the interesting experiment of investigating the preferences in the matter of American songs of certain leading concert artists in this country, of discovering which songs they best liked to sing. The results of this canvass are given herewith. From them may be deduced various interesting conclusions.

However much those who have ranged widely over the field of American song composition may be inclined to deplore the absence of certain works that touch greatness, they cannot fail to be impressed by the frequent mention of some other songs. The great French baritone, Maurice Renaud, once remarked that "musicians do not love master-works." The reader may decide for himself to what extent this hypothesis is here justified.

Following is the soprano verdict:

Anna Case

"To designate the ten best American songs would almost be impossible, as we have so many interesting songs by good composers," said Anna Case. "The following I have sung with great pleasure and success in my concerts:

The Sacred Fire.....	Alexander Russell
Ah! Love But a Day.....	Mrs. Beach
Hindu Slumber Song.....	Harriet Ware
That's the World in June.....	Charles Gilbert Spross
My Lovely Nancy.....	Max Herzberg
The First Spring.....	Kurt Schindler
Slumber Song.....	MacDowell
Star Trysts.....	Marion Bauer
The Bird of the Wilderness.....	Edward Horsman
The Wind That Shakes the Barley.....	Arthur Claassen

Florence Hinkle

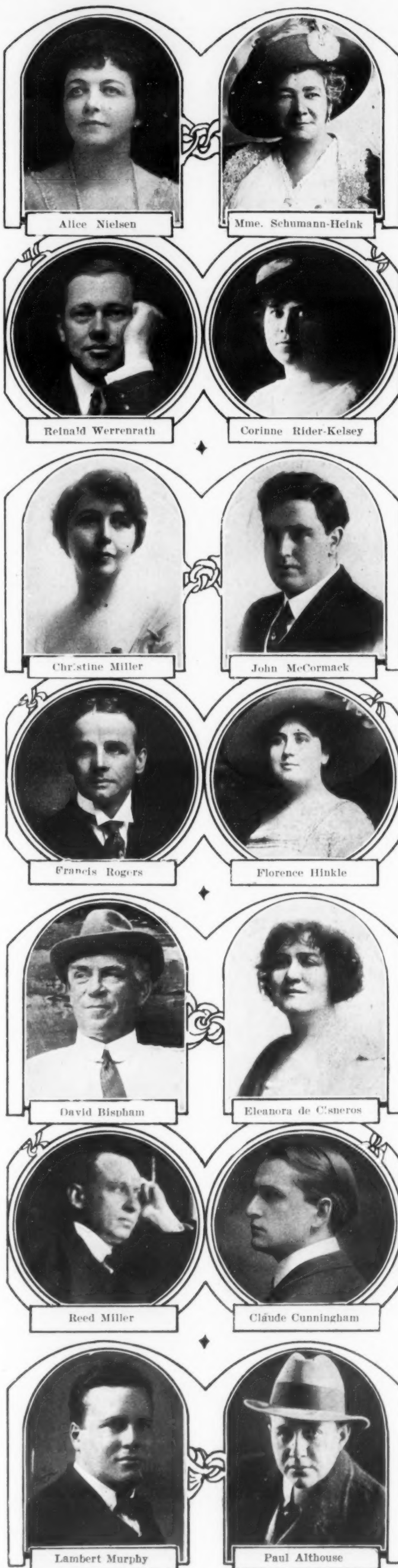
"Here are ten songs which I sing constantly, and love to do, although I cannot get all my favorite American songs within the allowance," said Florence Hinkle:

Sunset.....	Alexander Russell
Her Love Song.....	Mary Turner Salter
A Birthday.....	Woodman
Summertime.....	Ward-Stephens
Sing to Me, Sing.....	Homer
A Ruined Garden.....	Arthur Farwell
Yesterday and To-day.....	Spross
Ah! Love But a Day.....	Beach
Allah.....	Kramer
Bird of the Wilderness.....	Edward Horsman

Olive Kline

Olive Kline, the soprano, selects these as her ten favorites:

Long Ago.....	Sidney Homer
Bird of the Wilderness.....	Edward Horsman
Summertime.....	Ward-Stephens
Down in the Forest.....	Landon Ronald
Virgins Cradle Hymn.....	F. Morris Class
Romance.....	Will Macfarlane
Remembrance.....	Charles Gilbert Spross
Condescend.....	Frank La Forge
Will-o'-the-Wisp.....	
To a Messenger.....	



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Horsman, Damrosch, MacDowell, Huhn and Spross Lead, According to This Investigation

Alma Gluck

"The following are among my favorite American songs," declares Alma Gluck:

The Land of the Sky Blue Water.....	Cadman
Allah.....	Chadwick
Mammy's Lullaby.....	Homer
The Lark Now Leaves His Wat'ry Nest.....	Parker
Long Ago.....	MacDowell
The Bird of the Wilderness.....	Edward Horsman
Will-o'-the-Wisp.....	Spross
Green River.....	Carpenter
My Laddie.....	Thayer
Carry Me Back to Old Virginny.....	Bland

Alice Nielsen

"Here is my list of songs American," wrote Alice Nielsen:

Mighty Lak' a Rose.....	Nevin
Ecstasy.....	Rummel
The Sweetest Flower That Blows.....	Rogers
The Land of the Sky Blue Water.....	Cadman
Expectancy.....	La Forge
The Swan.....	MacDowell
Spirit Flower.....	Campbell-Tipton
Will-o'-the-Wisp.....	Spross
Her Rose.....	Coombs
To My Love.....	Mathews

Corinne Rider-Kelsey

"The wording of your request for the ten songs by American composers which I 'prefer to sing' ought to make it very easy for one to comply, but the caption 'Symposium' sounds very argumentative and would seem to indicate a discussion of relative values rather than more personal preference in the performance of the songs," offers Mme. Corinne Rider-Kelsey. "Permit me to say that the following list is the answer to your question, and in no way implies that there are not many other American songs of equal or even greater merit":

Long Ago.....	MacDowell
Bluebell.....	MacDowell
Retreat.....	La Forge
Am See.....	La Forge
Im der Nacht.....	Van der Stucken
The Year's at the Spring.....	Beach
I'm Wearing Awa', Jean.....	Foot
The Lark Now Leaves His Wat'ry Nest.....	Parker
June.....	Downing
The Joy of Spring.....	Woodman

Mezzo-Soprano and Contralto Preferences

Mme. Schumann-Heink

"Allow me to say that I think the following are the best American songs," announces Mme. Ernestine Schumann-Heink:

When I Am Dead.....	Chadwick
Allah.....	Chadwick
The Rosary.....	Ethelbert Nevin
Before the Crucifix.....	Frank La Forge
Cry of Rachel.....	Mary Turner Salter
Love But a Day.....	Mrs. Beach
Do You Remember?.....	Carrie Jacobs Bond
War.....	J. H. Rogers
Mavourneen.....	M. R. Lang
Dawn in the Desert.....	Gertrude Ross

Christine Miller

"I send you a list of the ten American songs I prefer to sing," writes Christine Miller. "This, as you know, is a very difficult list to select, as I feel there are considerably more than ten such songs that I have great pleasure in singing and which I feel are worthy of serious consideration. However, I have selected the following:

The Day Is No More.....	John A. Carpenter
How's My Boy.....	Sidney Homer
A Nocturne.....	A. Walter Kramer
A Birthday.....	Arthur Whiting
The Danza.....	George A. Chadwick
Song of the Persian Slave.....	Mabel W. Daniels
The Bird of the Wilderness.....	Edward Horsman
Only of Thee and Me.....	Marion Bauer
The Moon Drops Low.....	Charles W. Cadman
The Nightingale's Song.....	Ethelbert Nevin

Eleanora de Cisneros

"The question 'Which are the best American Songs' is difficult to answer," according to Eleanora de Cisneros. "To my mind, the American songs have improved 50 per cent in the last five years. There are now such a number of beautiful compositions that it is difficult to make a limited selection. Particularly is the superiority noticed in the exquisite poems and

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THEIR TEN FAVORITE AMERICAN SONGS

[Continued from page 3]

prose settings which appeal so much to the dramatic singer who would make a picture of every song. Some of the following list were sung by me for the first time there on my Australian concert tour and had great success, while the others have appealed equally to my other audiences. I am sorry to be limited to ten only."

Dansons la Gigue..... } John Alden Carpenter
Her Voice..... }
The Land of the Sky-Blue Water..... }
Will o' the Wisp..... Charles W. Cadman
Thy Beaming Eyes..... Edward MacDowell
Only of Thee and Me..... Marion Bauer
The Cry of Rachel..... M. T. Salter
A Book of Verses Underneath the Bough.....
..... James Rogers
The Grey Wolf..... H. T. Burleigh
La Vie Ethelbert Nevin

Merle Alcock

"I am inclosing a list of songs that have given me the best success, but don't quote me as saying they are the ten best songs. I can only judge from the response of an audience," says Merle Alcock.

The Year's at the Spring..... Mrs. Beach
Only of Thee and Me..... Marion Bauer
The Unremembered..... F. Morris Class
On the Seashore of Endless Worlds..... Carpenter
Peace Hawley
How Many Thousand Years Ago..... Huhn
Dancing on the Hilltops..... Homer
In Dreams..... Kramer
Flower Rain Loud
In Fountain Court..... Russell

Mary Jordan

"Here is the list of American songs you asked for," observes Mary Jordan. "These are only some of my favorites, for I have many others I could name, but these are songs I have used on my different programs with much success."

Long Ago..... Edward MacDowell
O let Night Speak of Me..... Chadwick
How's My Boy..... Sidney Homer
The Grey Wolf..... Harry Burleigh
Cry of Rachel..... Mary Turner Salter
The Sacred Fire..... Alexander Russell
My Star..... Mrs. H. H. A. Beach
The Rosary..... Ethelbert Nevin
At Parting Rogers
Invocation to Eros..... Kürsteiner

From the Tenors: John McCormack

The following is a list of ten songs by American composers hastily compiled by John McCormack. They represent the selections he likes to use on his program:

The Moon Drops Low..... Cadman
O Moon Upon the Water..... Cadman
Fill a Glass of Golden Wine..... Hadley
When the Dew Is Falling..... Schneider
Her Eyes Twin Pools..... Burleigh
Long Ago..... MacDowell
When I am Dead..... Chadwick
The Spirit Flower..... Campbell-Tipton
The Crying of Water..... Campbell-Tipton
The Sleep That Flits on Baby's Eyes..... Carpenter

Paul Althouse

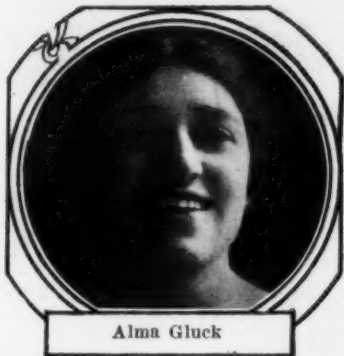
"Inclosed herewith you will find a list of the ten American songs which you asked for," writes Paul Althouse.

Springtime of Love..... Fay Foster
Bird of the Wilderness..... Edward Horsman
Love Song..... William Haesche
Sacrament James MacDermid
Lamp of Love..... Mary Turner Salter
Proposal Bruno Huhn
Before the Dawn..... Chadwick
Thoughts of You..... Charles Gilbert Spross
You, Just You..... Harry Burleigh
A Gypsy Song..... Alexander Russell

Lambert Murphy

"Below is a list of the songs you asked for," writes Lambert Murphy. "They are the ten I should prefer to sing, although not necessarily, of course, the ones I should pick, had you asked for the ten 'best' American songs."

Thy Beaming Eyes..... MacDowell
Before the Dawn..... Chadwick
In Pride of Spring..... La Forge
Bird of the Wilderness..... Edward Horsman
Old Roses F. Morris Class
Sunset Alexander Russell
Love, Awake..... C. Linn Seiler
Daybreak Mabel Daniels
A Moonlight Song..... Cadman
O Love, Stay by and Sing..... Arthur Foote

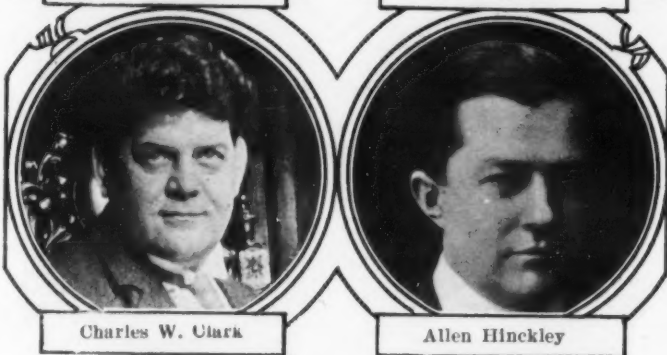


Alma Gluck



Herbert Witherspoon

Merle Alcock



Charles W. Clark

Allen Hinkley



Anna Case

Percy Hemus



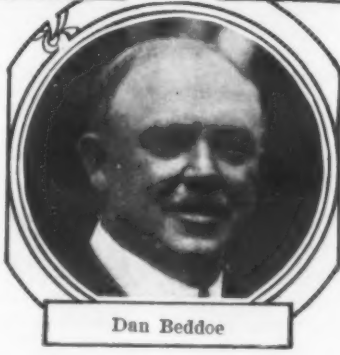
Mary Jordan

Charles N. Granville



Olive Kline

John Barnes Wells



Dan Beddoe

Dan Beddoe

Dan Beddoe selects this list of ten songs as his favorites, although he adds that he could extend the list considerably:

Call Me No More..... Cadman
The Hour Glass..... Burleigh
In My Garden..... John Adam Loud
An Irish Love Song..... Margaret Ruthven Lang
Yesterday and To-day..... Spross
The Nightingale..... Ward-Stephens
Send Me a Dream..... Marion Bauer
Ah! Love but a Day..... Protheroe
The Year's at the Spring..... Mrs. Beach
Dearest Sidney Homer

Reed Miller

Reed Miller presents this list as representing ten songs by American composers, which he prefers to sing.

The Red Man's Requiem..... Marion Bauer
Hail, ye Tyme of Holidays..... Gena Branscombe
Remembrance Will Macfarlane
Recompense Hammond
Inter nos..... MacFadyen
Blue are Her Eyes..... W. Watts
Sie Haben mich Gequälet..... Strickland
Beautiful Art Thou, My Love..... Hyde
A Kiss Divine..... Harling
Heart of Hearts Manney

John Barnes Wells

"Following are ten songs that I'm very fond of, but as for the ten favorite American songs, I know after I have sent this list I shall think of several that should have gone in," says John Barnes Wells. "It is a difficult matter to say ten are far above the rest, for no two are exactly alike, except a few of my own songs. Were I candid with you and myself in naming my ten favorite American songs, I should use eight of my own songs and a couple of George Cohan's, but my modesty forbids. Hence, I am sending these:

Sunset Alexander Russell
The Cross Harriet Ware
Sometimes I Watch Thee..... Bruno Huhn
In the Foggy Dew..... Harvey Worthington Loomis
Sunrise Edward MacDowell
Yesterday and To-day..... Charles Gilbert Spross
The Hermit..... F. Morris Class
Love if for Nothing Else..... W. Franke Harling
To a Messenger..... Frank La Forge
If I Were King..... Campbell-Tipton

"These are not in the order of their merit or favoritism," adds Mr. Wells, on second thought, "but it's just a bunch of good songs that I like to sing and audiences like to hear."

From the Baritones and Bassos:

Reinald Werrenrath

"I have omitted three of my favorite songs by American composers because of the foreign text; 'Oben wo die Sterne Glühen,' by Edward MacDowell; 'Schlupfwinkel,' by Frank La Forge, and 'Ultima Rosa,' by H. Reginald Spier," explains Reinald Werrenrath, who presents this list:

Adoration Kurt Schindler
Danny Deever..... Walter Damrosch
Fuzzy-Wuzzy..... Arthur Whiting
In the Foggy Dew..... Harvey Worthington Loomis
Night and the Curtain Drawn..... G. Ferrata
Noon and Night..... C. B. Hawley
The Sea..... Edward MacDowell
To a Messenger..... Frank La Forge
To You, Dear Heart..... F. Morris Class
Witch-Woman Deems Taylor

David Bispham

"In reply to your question as to which songs by American composers I prefer to sing, would say that it is rather difficult to choose among so many excellent compositions by our own musicians," writes David Bispham.

"I may, however, say that 'Danny Deever,' by Walter Damrosch, should perhaps head the list. Then Sidney Homer comes next with his beautiful 'Banjo Song,' which is of a totally different character. His 'Pauper's Drive' offers a splendid contrast, and is a noble song. The 'Pirate Song,' by Henry F. Gilbert, is another I can recommend for its great originality, and which is a particular favorite of mine. Some of Mrs. Freer's songs, notably 'When I am Dead, Dearest,' is beautiful in its way, as is Harriet Ware's 'Boat Song.' Then, of course, I might name Mr. Stock's recently composed 'Route Marchin', a splendid soldier-song.

"One of the most beautiful of modern examples of song writing is Louis Elbel's 'Calm Be Thy Sleep,' and Cooke's 'An Exhortation' is a great favorite of mine as a comedy piece and character study. Gena Branscomb's 'Sleep Then, Oh Sleep' is another of my favorites and is often sung. That makes ten. There are lots more, but these are all fine for me."

[Continued on page 5]

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THEIR TEN FAVORITE AMERICAN SONGS

[Continued from page 4]

Herbert Witherspoon

"Following is a list of the ten American songs I prefer to sing," states Herbert Witherspoon.

Pirate Song.....	Gilbert
Prospect.....	Homer
How's My Boy.....	Homer
Danny Deever.....	Damrosch
Forever and a Day.....	Mack
Ballad of Trees and the Master.....	Chadwick
Eyes of Blue.....	Orth
Ethiopia Saluting the Colors.....	Burleigh
Lochinvar.....	Chadwick
The Pauper's Drive.....	Homer

Claude Cunningham

"Your request for the names of ten songs by American composers which I 'prefer to sing' does not commit me to much," observes Claude Cunningham. "Yet, methinks the suggestion might have been a worthy addition to Mr. Whistler's 'Gentle Art of Making Enemies.' Nevertheless, I comply with pleasure. Here they are:

Go, Lovely Rose.....	Carpenter
Sehnsucht.....	La Forge
To a Messenger.....	La Forge
Come L'Amore.....	Tirindelli
Desire.....	Clough-Leighter
Resignation.....	Clough-Leighter
Ich wand're durch die Stille Nacht.....	Fox
Sehnsucht.....	Rubner
Pirate's Song.....	Gilbert
The Bony Fiddler.....	Homer

"If it be objected that Mr. Tirindelli is not an American*, you may substitute Carpenter's 'Dansons la gigue,' adds Mr. Cunningham. "If the same objection be made to Dr. Rubner, you may place Victor Harris' 'Song of Omar Khayyam' in the list, instead of Rubner's 'Sehnsucht.'"

Charles W. Clark

"In regard to the American songs, the songs I pre-

Editor's Note.—MUSICAL AMERICA's definition of the word American, as applied to musicians, is any one who resides in this country, whether native born or not, who is in sympathy with our ideals, customs and methods, and who has decided permanently to identify himself with our musical life.

fer to sing may and may not be the best. However, I am inclosing a list of songs that I find the most effective," writes Charles W. Clark.

A Ballad.....	Arthur Hartmann
A Fool's Soliloquy.....	Campbell-Tipton
Recompense.....	Hammond
Uncle Rome.....	Homer
The Fairest One of All the Stars.....	Schindler
The Song of Tristram.....	Borowski
The Pilgrimage.....	Arthur Dunham
The Eagle.....	Carl Busch
Irish Folk Song.....	Arthur Foote
That Sweet Story.....	John West

Percy Hemus

"I enjoy singing many American songs," says Percy Hemus. Among my favorites are:

Gitche Manito the Mighty.....	Carl Busch
Sunset at Kokkedal.....	Carl Busch
A Venezuelan Guerilla Song.....	C. Linn Seiler
Hour of Dreams.....	Ward-Stephens
A Fragment.....	Arthur Hartmann
Peace, Ye Martyred Ones.....	Fay Foster
Flower Rain.....	Edwin Schneider
The Pauper's Drive.....	Sidney Homer
Danny Deever.....	Walter Damrosch
Invictus.....	Bruno Huhn

Allen Hinckley

"I inclose list as you request," says Allen Hinckley. "Would like very much to include Spross and Woodman, but if you must have only ten, omit them."

Egyptian War Song.....	Hadley
Requiem.....	Homer
Come Where the Lindens Bloom.....	Buck
Danny Deever.....	Damrosch
Allah.....	Chadwick
I'm Wearin' Awa'.....	Foote
The Star.....	Rogers
Invictus.....	Huhn
The Sea.....	MacDowell
The Day Is No More.....	Carpenter

Francis Rogers

"You ask me for a list of the ten songs by American

composers that appeal to me most strongly. Here it is," offers Francis Rogers:

A Health to King Charles.....	Boott
Invictus.....	Huhn
The Rosary.....	Ethelbert Nevin
Song from Omar.....	Victor Harris
In a Garden.....	Hawley
Clown's Serenade.....	Luckstone
Prospect.....	Sidney Homer
Before the Dawn.....	Chadwick
Boat Song.....	Harriet Ware
The Day Is No More.....	Carpenter

"These ten songs are all winners—good texts, good music, and sure (when sung understandingly) of their effect," adds Mr. Rogers. "They can hold their own in the best of company. All these ten composers, and other American composers, too, have written songs quite, or nearly, as good as those I have selected, but my ten I consider to be fairly representative of the best work done by American composers."

Charles N. Granville

"Replying to your very interesting question, 'Which are the ten best American songs,' let me say that I find it very difficult to answer, as there are so many beautiful and interesting songs which I consider in the 'best' class," states Charles N. Granville.

"Complying with your request for 'ten songs which I prefer to sing,' I am sending herewith a list of songs which appeal to me in a poetical as well as musical sense, and in which the composer—through the music—seems to have created an atmosphere that truly and beautifully expresses the thought of the poem. That, to my way of thinking, is the aim of real musical expression in song. I do not mean to say, however, that there are not many other songs which are worthy to be classed as best."

"These are the songs which appeal to my voice, style and temperament and which my public has received favorably."

The Sea.....	MacDowell
The Rosary.....	Nevin
Danny Deever.....	Damrosch
Invictus.....	Huhn
Ecstasy.....	Beach
Far Off I Hear a Lover's Lute.....	Cadman
Allah.....	Kramer
Boat Song.....	Ware
Lorraine, Lorraine, Lorie.....	Spross

PLAY 'BEETHOVEN' ON SUNDAY? HORRORS!

Tender Susceptibilities of New York's Sabbath Committee Could Not Endure It

"Beethoven" has run a-foul of the New York Sabbath Committee.

David Bispham and his company were to have presented the play, "Adelaide," and a classical concert at the Harris Theater on Sunday afternoon, Mr. Bispham impersonating the famous composer, but the Sabbath Committee has said nay and the concert will not be held.

Unless some other announcement is made later, the various vaudeville entertainments and motion picture expositions will be held next Sunday as usual.

Mr. Bispham was naturally disappointed at being forced to make a change in his plans at the last moment, but he took it philosophically. The only question that bothered him was why the Sabbath Committee had selected him as a horrible example.

"What objection could there be?" said Mr. Bispham. "Is it immoral? No, it is of the most uplifting character. The scene depicts an episode in the life of Beethoven and is pervaded by his music, some of his best known numbers being played and sung during the piece."

"It is hard to see what are the grounds for objection when every Sunday afternoon and evening there are in New York many theaters open where every paragraph of the Sunday laws is broken repeatedly."

"My offering is not for the leisure classes especially, and many musicians who are free on Sunday are prevented from attending what appeals in the most direct manner to every one of them—an episode in the life of the idol of their artistic souls—Beethoven."

"Why discriminate against real music and a dignified offering and prevent me from doing what I have always tried to do—to raise the standard of music and drama throughout the country?"

MINETTI WINS HAMLIN PRIZE

Pittsburgh Man's Tenor Aria Best Submitted in Chicago Competition

CHICAGO, Oct. 11.—The prize of \$200 offered by George Hamlin for the best aria for tenor and orchestra by an American composer, to be performed at the first of the concerts of American music by American musicians, was awarded to Carlo Minetti of Pittsburgh, for his composition entitled "Mark Anthony." Honorable mention was awarded to George Siemmon's aria, "Columbus."

A great number of manuscripts was received, all of a high standard of musical value, and Glenn Dillard Gunn, conductor of the concerts, informed the writer that the judges had found it a difficult task to select the winner.

M. R.

Gatti-Casazza and Caruso Expected Saturday or Sunday

Bearing General Manager Gatti-Casazza and Enrico Caruso of the Metropolitan Opera House among its passengers, the Dante Alighieri of the Transatlantica Italiano line is expected to arrive in New York on Saturday or Sunday, Oct. 16 or 17. The steamship sailed from Italy on Oct. 6. Other members of the Metropolitan company who are expected to arrive on Saturday or Sunday are Conductors Polacco and Bavagnoli, Lucrezia Bori and Giuseppe De Luca. General Director Campanini of the Chicago Grand Opera Company is expected about the same time.

Emilio de Gogorza Suffering from Appendicitis

Emilio de Gogorza, the baritone, is suffering from appendicitis at his home in Bath, Me., and his wife, Emma Eames, the prima donna, is in constant attendance at his side. It is believed that he will recover without having to undergo an operation. He will probably be unable to resume his concert tour for a month. Mr. de Gogorza's illness developed Oct. 9 and prevented his appearance at the Maine Festival concerts in Portland. In his place his wife offered to sing on Wednesday of this week and to attend the reception planned for herself and her husband by the people of Portland.

PADEREWSKI THRILLS HIS BOSTON HEARERS

Pianist Extraordinarily Eloquent in Appeal for Poland—Chopin Recital Follows

Bureau of Musical America,
120 Boylston Street,
Boston, Oct. 11, 1915.

ONE of the most impressive musical occasions in many years in this city was furnished by the recital and the address which Ignace Paderewski gave yesterday afternoon in Symphony Hall, in aid of the fund which he has founded for the relief of those who suffer in Poland through the war. Mr. Paderewski's personality in itself, and through his music, has been felt and even worshipped by thousands in this country. But on no previous occasion had an audience in Boston come into such personal contact with the man as through the noble address which he made in behalf of his native land—an address which must take rank as one of the greatest speeches made in America in recent years on any subject.

The extraordinarily apt and eloquent employment of the English tongue was not the least wonder of it. Not only was the wording conspicuous for its simplicity and force and its idiomatic character, but the pianist's delivery was a triumph of rhetorical art.

As Mr. Paderewski stood on the stage there was directly in back of him the Polish eagle in white, on a red background; and on each side of the Polish colors a United States flag. Few pianists, few men of any rank or class, would have made such a striking figure on the stage, but if Mr. Paderewski had been round-shouldered and unhappy in expressing himself in a foreign tongue, his conviction and sincerity would have moved his hearers. The speech was the expression of a fine and powerful mind,

a wide culture, a noble nature, and it will long be remembered.

The audience was large, Symphony Hall being crowded with those who stood in the aisles, as well as those who had been fortunate enough to get seats, and the crowd showed how deeply it felt the pianist's message by its utter silence and tense regard. Applause broke out from time to time, but it was not until the end of the address that the sympathy of his hearers found full expression. The audience then rose for the second time, as it had risen when the pianist entered the hall, and applauded for minutes.

The program played consisted entirely of Chopin's compositions, including the great Sonata wherein Chopin wrote of his country's glory and downfall. This performance was indeed one of heroic greatness. The A Flat Ballade, the A Minor Mazurka, Op. 17, which is too rarely played, the G Major Nocturne, and the Polonaise in A Flat completed the list. The pianist was then called upon to play encore after encore, and he complied with his accustomed generosity. The playing supplemented magnificently an address that was in itself an expression of greatness. Later in the season Mr. Paderewski will play here again in recital and as soloist with the Boston Symphony Orchestra.

Mme. Paderewski's sale of Polish dolls has been so successful in Boston that all the dolls in her possession at present were disposed of by noon to-day, or less than twenty-four hours after they had first been put on sale at Symphony Hall on the previous afternoon during Mr. Paderewski's recital. Many orders for more dolls have been placed with her. The dolls have served to add thus far \$1,000 to the fund. The scene of this morning's sale was the lobby of the Hotel Touraine, where a table was tended by Mme. Paderewski, her son, W. O. Gorski, and Mme. Gorski, Mrs. Anna Laise-Phillips and Mrs. L. D. Burnett.

OLIN DOWNES.

Looks Forward to Its Arrival

To the Editor of MUSICAL AMERICA:

Inclosed find check for your paper for one year. MUSICAL AMERICA is a very interesting journal. I look forward to its arrival.

Sincerely,

ANNA M. WOLLMANN.

Springfield, Mass., Oct. 8, 1915.

BANNER YEAR FOR MUSIC, SAY LOCAL MANAGERS

Directors of Country's Concert Courses Give Highly Favorable Reports of Musical Prospects in Their Respective Sections—Only Exception Is California, Where Local Activities Suffer From Excess of Music at the Expositions, as Mr. Behymer Points Out—American Artists Winning Many Engagements and on Merit Alone—Business Prosperity as Reflected in High Receipts for Concerts—Uncertain Feeling of Last Season Conspicuous by Its Absence

MATERIAL evidence of the growing demand for good music in America is provided by this present Special Fall Issue of MUSICAL AMERICA. This ever-widening spread of musical culture is indicated not only by the reports of progress from the many cities, but in the very size and completeness of the issue itself. However, these forecasts of the musical season in the different cities do not give personal estimates of the season's prospects as viewed by those to whom this issue is especially devoted—the local managers.

Therefore, MUSICAL AMERICA has interrogated representative managers in various sections of the country on their opinions as to the musical outlook for 1915-1916. They were asked, first, how the business conditions in their particular sections were affecting the musical conditions, and, secondly, if they were engaging more American artists than formerly as a reflection of the desire of their public.

On the first of these two heads, the managers are unanimous in their reports that both concert and business conditions in their respective communities are decidedly favorable. As to the booking of American artists, the general tenor of the replies is that a goodly number of Americans have been engaged, and that, moreover, these engagements have been made on merit, and not for patriotic reasons. This is exactly in line with the plea of those who have been campaigning for a more just recognition of our own musicians' worth—namely, that Americans should be given a fair hearing on their merits and not discriminated against because they are Americans.

As to conditions in the section of which Baltimore is the musical center, we have testimony from Frederick R. Huber, business manager of Peabody Conservatory, who directs the school's artist series and also manages its concert bureau. Mr. Huber's estimate follows:

THE concert season in Baltimore gives promise of being one of exceptional activity. The local demand this season for seats for the Peabody Conservatory artists' recitals makes it safe to predict that the entire subscription seating capacity of the concert hall will be sold before the opening concert, which takes place Oct. 29. On every hand I hear a preference, almost to the point of insistence, for American artists. The public is realizing that it is not necessary for an artist to be tagged with a European education to reach the limit of musical proficiency—this is especially true in Baltimore, where, I am glad to say, the concert-goers give loyal support to artists trained in American institutions.

FREDERICK R. HUBER.

In a manufacturing city so much affected by the mass of "war orders" as is Pittsburgh, the business inflation should have a consequent effect on the concert business. For data on this point the question was put to May Beegle, who supplies the Steel City with most of its artist concerts. Her statement is as follows:

THE advance outlook for the concert season in Pittsburgh gives every evidence of its being the most prosperous season in many years. The third season of Ellis Concerts, under my management, will establish a record for the city, as Carnegie Music Hall has been sold out for the five concerts in season subscriptions, the first time in the history of Pittsburgh that this has happened. More concerts are scheduled and interest is greater than ever before, not only in the city proper, but in the surrounding towns.

MAY BEEGLE.

From such a stronghold of commercial prosperity as Chicago we may naturally expect an abundance of musical prosperity. That such is to be found this season is indicated in the statement of F. Wight

Neumann, the noted Chicago impresario, who writes us thus:

WHAT I expect for the coming season and what the results will be are two different stories. I have been in the business as impresario for twenty-nine years and, judging from the past the coming season will be the largest I ever had, as I have never fallen behind in box office receipts from year to year. Chicago is improving musically from year to year. I have the greatest musical attractions in the country for this season, and I expect to do as well, if not better, than in previous years.

Regarding American artists, you know it is not a matter with me of nationality, but of box office receipts, as I only engage artists who have the power to draw money from the public at the box office.

F. WIGHT NEUMANN.

That a large number of Americans are successfully meeting this box office test imposed by Mr. Neumann is shown by his amplification of his last statement above, in which he gives a long list of Americans who have drawn, and are drawing, big houses as artists in his Chicago series.

A local manager who holds the managerial reins not only in his own city of Detroit but in surrounding communities of Michigan, is James E. Devoe, who gives this analysis of the economics of the concert situation:

THE general industrial prosperity of Detroit promises to be reflected in the coming musical season. The giving of concerts of the first rank in any city must have a direct effect on certain lines of business, and the merchants of Detroit are realizing this and co-operating with us to the fullest extent. Detroit is to-day the liveliest city in America, and its prosperity is not of the boom or mushroom order. Any city which has a great industrial growth must look to the finer things, and the very fact that our business and professional men are rallying to the support of our enterprises and similar undertakings indicates that this is a great city in every sense of the word. Already the concert to be given by Miss Farrar to-morrow evening is sold out, and the following week the three-day appearance of the Boston Opera and Pavlova combined promises similar success. This promises to be our best year.

JAMES E. DEVOE.

Optimism based upon practical observation radiates from the reply of Mrs. Ella May Smith of Columbus, Ohio, who has the supervision of many artist concerts for that city as president of the Women's Music Club. She has also watched the national field as an official of the National Federation of Music Clubs. Mrs. Smith declares:

I HAVE never known a greater interest in music in its varied branches than I have observed the past year. Not only is the interest deepened in Columbus, but nearby towns, which never had a series of concerts, have successfully managed an attractive course and have again planned to give a series the coming season. Musical attractions are being sought in other small towns this year, which never thought seriously about music before.

There is a growing tendency to use as many American artists as possible, and to introduce as much native composition as possible. American artists and compositions are not chosen just because they are American, but because they compare favorably with artists of every other nation.

I cannot see that the war has had any effect upon the music life of Ohio, though it might have gone farther forward if conditions had been more favorable for its growth.

ELLA MAY SMITH.

To the above Mrs. Smith adds this about her own city: "The Women's Music Club of Columbus, which opens a month hence, has more paid subscriptions than it ever had a month before the opening concert. The active members hope to sell out the house, and are working toward that end. The 'Quality Concerts,' which is Miss Lacy's course, reports a fine subscription list, which is very gratifying to Miss Lacy."

There is no more discriminating and frank analyst of musical conditions in his own section of the country than L. E. Behymer, the Los Angeles impresario. Mr. Behymer gives some of the less roseate side of the picture, as well as a goodly amount of optimism, in the following analysis:

EACH season we endeavor to use as many American artists as European. In the Philharmonic Courses we are to introduce two American and two foreign artists new to this section, bringing about sixteen old favorites out of twenty. We find the West not favorable to new faces and apparently not well informed concerning them, unless they have made successes on talking machine records.

Last season and again this year, we found that we must cheapen the prices of seats. Only those artists who are compelling in their attraction can command the old prices. Clubs demand cheaper artists and more of them, providing that they are authoritative. Schools, colleges and mixed clubs are dropping the lyceum idea and buying better and higher priced artists of medium values.

The expositions have enjoyed excellent patronage for the musical events scheduled, but it has hurt the club membership and concert patronage all over the Pacific Coast. Many music lovers have spent all their yearly budget for exposition offerings and will remain away from local concerts this season. My business is better than ever, for I have extended my Philharmonic Courses to many new towns.

L. E. BEHYMER.

In the district which revolves musically about Buffalo, a strong source of supply in the world of artist concerts is Mai Davis Smith, the local manager of that city. Mrs. Smith writes:

MY first concert is not until the last of the month, so I cannot really say how things are going. The subscription so far is about as large as usual. For artists I engaged what I thought my clientele wanted, without respect to nationality, but just that they were the best artists I could find to fill our needs.

MAI DAVIS SMITH.

Actually, the American artists who fit into Mrs. Smith's schedule this year are Geraldine Farrar, and two baritones, Reinald Werrenrath, who is one of Miss Farrar's assisting artists, and Robert Parker, who appears with Mme. Melba.

From New Orleans we have a brief summary of Harry Brunswick Loeb's views as to prospects in that part of the South. Mr. Loeb, who has for several years been managing artist concerts there, has not yet announced his attractions for this season, as is related in the regular New Orleans letter in this issue. Mr. Loeb's statement as is follows:

DESPITE present conditions I believe that the big attractions will be successful. Personally I am acting with great caution this year.

HARRY BRUNSWICK LOEB.

That New Orleans is to have such "big attractions" is shown by the announcement on page 97 of this issue that another local manager is bringing Farrar and McCormack in concerts, besides the strong offerings of the Philharmonic Society.

Music in the Southwest finds a strong foothold in Dallas, Tex., and in the promotion of its big musical events Robert N. Watkin is a conspicuous force. His outline of affairs in that section follows:

GENERAL business conditions are good in this section. This should have a salutary effect on the concert business. The high price for cotton and the low money rates augur well for a successful season. Of eight concert artists engaged thus far for Dallas all but two are Americans. This is a good indication not only that America supplies the best of artists, but that Texas fully appreciates the fact.

ROBERT N. WATKIN.

Robert Slack, formerly the local manager of artist concerts in Denver, now presides over the business management of

the city's Philharmonic Orchestra. In this position he has close insight into both local concert conditions and into the engaging of artists for this orchestra. His report on the local business situation as applied to music is as follows:

GENERAL business conditions are vastly improved in Denver, due probably to the settlement of the labor strike in the mining districts of Colorado, thanks to John D. Rockefeller, Jr., who is at present in the coal camps making satisfactory adjustments. The season ticket sale for the Philharmonic Orchestra series has increased 25 per cent over last year. I have engaged a number of American artists for this season and always engage them when I feel that they can make good with myself and our patrons.

ROBERT SLACK.

Ever since the closing of the spring festival season California has been holding the balance of musical power in this country owing to the big musical events taking place there. Therefore, the views of the California managers have especial significance. Will L. Greenbaum of San Francisco, who is the concert magnate in the northern part of the state, wires us to this effect:

BUSINESS conditions in San Francisco are now in splendid shape, and the coming concert season should be well up to the average. I book my artists solely with a view to securing the very best available talent to present to my patrons, irrespective of nationality. I am always glad to book American artists when it is feasible to do so, and this season I will have Maud Powell, Florence Hinkle, Walter Damrosch, the Knisel Quartet, Victor Herbert and others.

WILL L. GREENBAUM.

In Cleveland an especially wide horizon is covered by the managerial view of Adella Prentiss Hughes, who not only handles the series of concerts by visiting orchestras, but also presents a large number of noted artists in recitals. She sums up the situation in that section thus:

CONDITIONS here are shown by the season sale for the Symphony Orchestra concerts, which is better than ever. There is great interest and enthusiasm. The evident demands for tickets came much earlier than usual. The number of American artists engaged equals the combined total of foreign artists, a greater proportion than heretofore.

ADELLA PRENTISS HUGHES.

MUNCIE "PRESS" MUSIC PAGE

New Convert to Plea for Proper Journalistic Recognition

Further progress is to be noted constantly in the greater attention given by America's newspapers to the subject of music, the latest of the examples that has come to the notice of MUSICAL AMERICA being that of the Muncie (Ind.) Press. The music department was inaugurated in the issue of Saturday evening, Oct. 2. The "Musical News and Views" occupies an entire page, and includes advertisements of prominent teachers and music houses. The page is edited by Mrs. Marguerite Grouleff.

This page wisely contains articles intended to stimulate the musical pride of the city and make it indeed a "Musical Muncie." One of these is an editorial, "The Influence of Music," and another, "What Are the Muncie Schools Doing in Music?" by Alice E. Jones, supervisor of music. Local musical news is fully covered, and there are items of outside news and comment in the general musical world, some of which are reprinted from MUSICAL AMERICA and other musical journals. In particular, there is very timely quotation, in full, of MUSICAL AMERICA's editorial on "Cedar Rapids Journalistic Spunk." After the extremely creditable start which the Muncie Press has made in the same direction, the editorial appreciation may quite as well be applied to this Indiana city, under the title, "Muncie Journalistic Spunk."

USING PROGRAM NOTES FOR VIOLIN RECITALS

Maud Powell Adopts This Method of Satisfying Audiences That Seek Information About the Compositions She Plays—Better, She Declares, Than the Mood-Dispelling Expedient of Talking from the Stage—A Valuable Means to Heightening the Interest of Concert-Goers in the Smaller Cities—Constant Tax Placed Upon the Emotions in Recital-Giving — Mme. Powell to Make Another Coast-to-Coast Tour with an Interlude in Hawaii

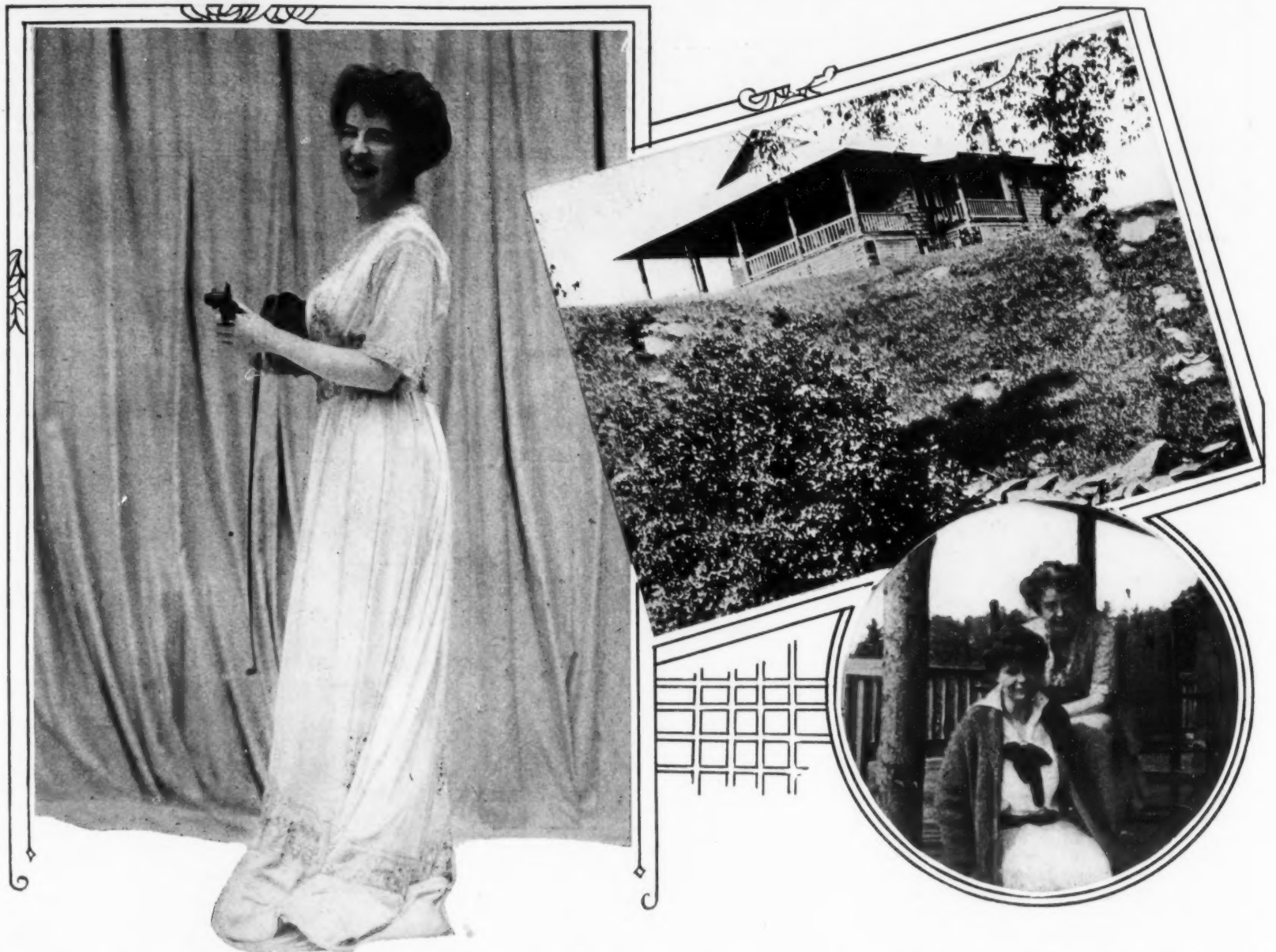
EVERYBODY knows Maud Powell's famous silhouette and nobody who ever beheld the violinist in the flesh would dream of denying the perfection of the resemblance. The thing is redolent of individuality. Never did a photographic cross-section, sans eyes and ears, so happily identify its subject. But to-day—well, there's the rub! Maud Powell is just beginning seriously to debate the wisdom of posing for a new silhouette of ampler outlines.

The old likeness is just a trifle less faithful than it has been hitherto, for a summer of open air activities has had the effect of increasing the artist's weight. Now to take on weight gracefully and to pulchritudinous advantage is a virtue unusual enough in persons habitually lithe. Miss Powell possesses it consummately. Fuller in face and more vigorous in general appearance than the lissome black portraiture suggests, one would still balk at applying to her the gross and dreaded adjective "fat," with its intimations of indolence. Rather does she symbolize the freshly garnered vigor and accumulated physical and magnetic force that the annual vacation confers upon the artist confronting a season of ruthless labors and momentous responsibilities.

For such a season Mme. Powell has been storing up energy in New Hampshire, whence she returned but recently. A year ago she designed the sort of bungalow she wanted, and even before spring was far advanced the domicile waited only for someone to live in it. It was a place of varied and picturesque interior fascinations; and once installed in it the artist established a flower garden wherein she and her husband, H. Godfrey Turner, labored assiduously at planting and transplanting. They transferred the site of certain trees (which appear to have withstood Mr. Turner's ministrations singularly well) and Mme. Powell worked sedulously to bring flowers of sundry kinds into being—worked with her hands, in fact, somewhat more than prudence warranted. The floral obligato of bugs and creeping things observed the bounds of decorum. The cult of vegetables was neglected. In spite of horticultural exploits and photography (the violinist took pictures of every corner of her house, inside and outside), she plied her music diligently—to what effect her approaching concerts will tell!

Pianistic Skill

Those who have known Maud Powell only under the formal circumstances of the concert hall are probably unaware of her skill as a pianist. If they could drop in upon her at her home unawares, they would experience a shock of pleasant amazement. The present writer, though already acquainted with her pianistic abilities, could not, as he stood outside the door of her Gramercy Park apartment, resist the impression that it was a pianist of pre-eminent abilities who played with such inspiring energy and breadth the exacting piano part of the D'Indy Violin Sonata. To hear her dissect and analyze such a work, playing a phrase here and a page there, is to obtain a glimpse of an extraordinary musical spirit served by a powerful and luminous intelligence.



Maud Powell, the Violinist. Above, to the Right, Maud Powell's Bungalow in Whitefield, N. H. Below, the Violinist with Mrs. Williston Hough, Formerly Lotta Mills, the Pianist

This D'Indy work will figure in her forthcoming New York recital. But even more interest is likely to pervade violin circles over the fact that the program will be inaugurated with the Seventh Concerto of De Bériot, which has come to be looked upon as the exclusive property of conservatory students even as has long been the fate of Mendelssohn's G Minor Concerto among piano compositions cursed with excessive classroom handling.

"And yet it is a work of solid and substantial musical qualities," says Mme. Powell. "In practising it, I have been repeatedly moved to exclamations of delight. After all, where are we to find good new concertos to-day? Consider, for one thing, how superior in musical substance is De Bériot by comparison with Paganini. I played Paganini last year because several musicians asked me to do so in order to show that I could cope with it. Yet my heart was not in it. It afforded me no musical satisfaction. Whenever I picture Paganini to myself, it is with a thought of his charlatanism. Now the De Bériot work may be hackneyed, but a good deal that is generally overlooked becomes apparent when it is properly played; that is to say, with the proper understanding of its style and interpretative traditions. As much is true of the Mendelssohn. I flatter myself on having the authoritative idea in both cases. A passage near the opening of the last movement, for instance, I play in a way not practised by the majority of artists. Yet I received the idea from Joachim who in turn had it from David; and in the case of the De Bériot I obtained essential suggestions from Dancla.

"Among the new works which I obtained this summer is a violin arrangement of 'Molly on the Shore,' which Percy Grainger made for me. Edwin Grasse, on his part, supplied me with cadenzas for the Mozart Concerto which appear to me in their way as perfect as Kreisler's for the Beethoven. In spirit and character, they are ideally adapted to Mozart and, as in all of Mr. Grasse's compositions, the excellence of the writing from the standpoint of violinistic idiom could not be surpassed."

Her travels will once more take Mme. Powell to the Pacific Coast. Her Christmas vacation (she grants herself a few days' rest during the holidays) carries her beyond, even to Hawaii, where, as readers of this journal have

more than once been apprised, she has visited before. She became from the first enamored of the calming *dolce far niente* atmosphere of the place, of its people and customs. Nothing about it is conducive to work, everything to the restoration of the vitality which an artist such as Mme. Powell expends on the occasion of every successive concert.

"I shall go sea-bathing on Christmas Day," she announces in an ecstasy of joyous anticipation, "and revel in the sunshine and the rain of the place. One takes both with the best grace in the world. Everything in Hawaii has the gentleness of a caress—the waves of the ocean, the sun, the rain. Nobody could ever think of raising an umbrella if, on riding out, he were caught in a shower; nor should I bother to shut my window as I should here if a little rain were to wet me. Even the waves of the ocean have a tenderness about them. And to hear the natives sing and play their music, especially by moonlight, is an experience not easily to be forgotten. The music itself is apt to be sentimental and the words often vulgar. To appreciate it you must hear it under the proper circumstances. Its fascinations from the musician's point of view lie mainly in the elaborateness of its rhythmic effects.

"The Hawaiians are instinctive musicians. I remember having once heard a band of players perform a piece which their conductor had written only that afternoon. They were given only the melody and obliged to improvise their own accompaniments. One of them, I remember, played a dominant chord where a tonic should have been. I shall never forget the angry glances this drew from the others—glances which expressed the sentiment 'You fool!' more emphatically than ever could have words."

At the risk of being stigmatized as unsociable, Mme. Powell has long since abjured the functions prior to concerts at which a large portion of the community bestows upon the artist effusive evidence of its good will and exacts everything from handshakes to professional advice in return. "I wait for that until after the recital," she says. "Then I am pleased to see people. In fact I need to; it affords a sort of outlet to the extra supply of magnetism and vitality left over from the recital proper."

"I have often been urged, and sometimes have on my own part half resolved not to put forth in a certain recital the

full emotional and psychic force which I am capable of giving out. But once on the stage and launched upon the music I have to perform, I realize that I must throw myself into the necessary spirit whatever labor it entails and give my best. The strain, to be sure, may be terrific, but if I don't go through it I am not doing what my audience has the right to expect.

Explaining the Program

"I have found that in some of the smaller towns and in places where the percentage of cultivated musicians in the audience is apt to be small, the public want me to talk from the stage about the compositions I am to play. In many cases this sugar-coats the pill for them. The old belief that 'classical' music is a fundamentally dull thing out of which one can get no pleasure is still broadly prevalent. However, it is remarkable how a little information about the works to be played—just enough to help them form mental pictures—will improve the attitude of the hearers and gain their sympathy.

"Yet I entertain an abiding dislike for the spoken word in a musical performance of any kind—it disrupts the existing mood and makes it vastly difficult to re-establish it—and so I have adopted the expedient of employing program notes. These are of the utmost usefulness, I find. I recall the difficulty I had not long ago to win the consent of certain persons in charge of a concert of mine to the inclusion of a Bach piece in my program. Bach, they argued, must necessarily be beyond the grasp of my hearers. And yet when their programs had given them a certain amount of information about the composition, they received it with every sign of pleasure. The preparation of these program notes has been another of my duties during the summer.

"All told, however, the quality of music one can offer the small and remote communities to-day is immeasurably above what it used to be. Only now and then do I encounter such strange notions of what constitutes good violin playing as the one I met with a year or so ago, when a man once asked me why I put off my real violin playing till the end of the recital—that is, when I played a brilliant technical showpiece. He freely admitted that he had never known one who did anything but tricks of that sort on a violin."

HERBERT F. PEYSER.

METROPOLITAN TO STAGE ITS FIRST SPANISH OPERA

"Goyescas," by Granados, Will Receive Its World Première This Season at New York's Famous Establishment—To Be Sung in Spanish with Several Spanish Singers in the Cast—The Russian "Prince Igor" and French "Pêcheurs de Perles" Other Novelties Promised—Important Revivals Likewise Projected—Longest Season in Company's History Will Conclude with Four Weeks of Russian Ballet—Changes in the Staff of Conductors and the Roster of Singers—Boston Opera Company and Pavlova Ballet, with Distinguished Soloists, to Appear for Two Weeks at Lexington Avenue Opera House

WHEN shortly after the outbreak of the war it became tolerably certain that the New York operatic season would not suffer a period of extinction, there prevailed a disposition to accept however little or much the management might offer in a spirit of whole-hearted gratefulness, and to stretch indulgence to its limit in the face of all conceivable shortcomings. But when, through the devotion and enterprise of Manager Gatti-Casazza, the company assembled practically intact at the Metropolitan, when the details of the season were found to have been to all intents unaffected by the trans-Atlantic chaos, and when matters were seen to move smoothly in their accustomed groove, the public took its operatic enjoyments in the old familiar spirit and judged by its wonted standards. The coming season will be faced, therefore, with an equanimity vastly different from the emotions rampant at this time last year. That the approaching winter should equal, if not surpass the last one in brilliancy and completeness of artistic achievement, one is now prepared to accept as a condition foregone. The majority of the company, having passed their summer in America, will not have to risk dangers of detention or the displeasure of governments in order to fulfill their Metropolitan obligations, and provision appears to have been made for most of the newcomers.

For the last five years no radical changes in the personnel of the organization have deeply influenced its workings. This season, however, come changes which, seemingly regrettable enough in several instances, will nevertheless ward off in a sense the dangers of dull routine—of which the past few years have occasionally afforded somewhat disturbing evidence—and provide that infusion of new blood essential to the vitality and well-being of every institution. Something of a shock accompanies the realization that such conductors as Messrs. Toscanini and Hertz, and such singers as Emmy Destinn, are to pass from view. Withal the public profits in the long run by the necessity of shifting its interests. The process brings home the transitory nature of the interpreter as compared with the enduring qualities of the art work itself—something of which the public at large stands in frequent need of a reminder.

Even more than last year, the Metropolitan will occupy the local field in solitary grandeur. It opens its season with-

to mother a season of French opera in February, but the details of that plan have still to be set forth. However, the city will enjoy a preliminary operatic season before the redoubtable Broadway institution lifts up its voice, when Anna Pavlova and her Russian dancers, together with certain substantial elements of Boston's old opera company, will occupy Hammerstein's Lexington Avenue Opera House for a fortnight of opera and ballet, beginning Oct. 25. But of that later.

The Metropolitan begins its season on

original text, the effect of which should still further be heightened by the embodiment of the leading rôles in the native Spaniards, Lucrezia Bori and Andres de Segura. Portions of the score have been made familiar to New York music-lovers by the eminent pianist, Ernest Schelling, who has played at his recitals excerpts from the opera, which are published separately. The libretto, by Fernando Periquet, concerns an incident in the life of the famed Spanish painter, Goya.

The Revivals

Of the revivals announced opera-goers will be particularly pleased to learn of the imminent production of Saint-Saëns's

Mme. Destinn and the limitation of Geraldine Farrar's activities to the latter part of the season, one notes the engagement of the oft-bespoken coloratura soprano, Maria Barrientos (who is to make possible a revival of "Sonnambula" and the "Barber"), and six other sopranos—Ida Cajatti, Julia Heinrich, Edith Mason, Helen Warrum and Erma Zarska. Of these Miss Heinrich is already known in local musical circles through her recital work. She has, however, sung leading rôles in the opera houses of Hamburg and several other German cities. Alice Nielsen is another American who will be heard with interest. The mezzo-soprano and contralto division remains as it was last year, with the addition of one Flora



No. 1—Otto H. Kahn, Chairman of the Metropolitan Opera Board of Directors; No. 2—Broadway Side of the Metropolitan Opera House; No. 3—Giulio Gatti-Casazza, General Manager; No. 4—Arthur Bodansky, New German Conductor; No. 5—John Brown (Photo by Mishkin), Business Controller; No. 6—Giorgio Polacco, Conductor

Nov. 15 and closes its doors on April 26, so that, for the first time in its history, the activities of the house will touch the fringes of May. Opera proper will be sung, however, only until April 1, the remaining four weeks being given over to the evolutions of Serge Diaghilev's far-famed Russian Ballet, while the regular company resumes its erstwhile custom of touring.

The Three Novelties Promised

Three novelties and four or five revivals are scheduled to swell the repertoire. In respect to the former, there is a gratifying absence of laudatory flummery from official quarters, such as heralded "The Girl of the Golden West," "Rosenkavalier" and "Sans-Gêne." Borodine's "Prince Igor," deferred from last season, heads the list, and there is also Bizet's "Pêcheurs de Perles," of which two acts were given for the benefit of Mme. Calvé some twenty years ago, but which is unfamiliar as an entity. An unsampled operatic product from the genius who conceived the heaven-storming "Carmen" should be a memorable experience indeed. But the outstanding novelty is most likely to be the one-act "Goyescas" of the distinguished Spaniard, Enrique Granados. With this work the Metropolitan will continue its five-year-old tradition for world premières of foreign operas. True, "Goyescas" was to have been sung in Paris a year ago, but the war put a quietus on the project. Granados himself may cross the ocean for the occasion.

The event will mark the first instance of a Spanish performance at the Metropolitan—for the work is to be sung in its

magnificent "Samson and Delilah," a masterpiece too long neglected and too lightly dismissed as an oratorio. Those who saw it in the days of the Manhattan Opera House realize how it gains in dramatic potency by scenic investiture and stage action. The recently issued prospectus speaks also of a possible "Sonnambula," of Boïto's "Mefistofele"; of "Martha" (which heaven forbid!) and Hermann Goetz's "Taming of the Shrew," which would, at least, be timely in this year of the Shakespeare tercentenary. Naturally, we are told anew that the Metropolitan has acquired the rights to Debussy's "Fall of the House of Usher," "Devil in the Belfry" and "Legend of Tristan"; an opera season would not seem genuine if we could not launch out upon it freshly equipped with this valuable information.

The standard repertoire needs no comment beyond an expression of hope that Beethoven's "Fidelio" and Weber's "Euryanthe," which Mr. Gatti's finely idealistic policy added to it last season, will not be allowed to vanish from sight. "Parsifal" will have its usual holiday presentations and there will be a matinee cycle of the "Nibelung's Ring." Why not also an evening cycle? The attendance for the past few years has amply warranted a second performance, and besides, there are many who cannot attend in the afternoon. Would not a Tuesday evening series be feasible? Several ballets are to be danced by the regular corps de ballet, among them Delibes's "Coppélia," Verdi's "Four Seasons" (from "Sicilian Vespers"), Hertel's "Nozze Slave" and Bayer's "Rosa d'Amore."

To counterbalance the departure of

Perini. Opera patrons will also learn with delight of the return of Mme. Homer, who was absent from last year's casts through no fault of the management.

Carusomaniacs may possess their souls in peace this year, as the worshipped tenor will be on hand all season. The tenor contingent is to be strengthened by the addition of a certain Giacomo Damasco, and to the baritone department there comes Giuseppe De Luca, of whom great things are spoken. Pompilio Malatesta and the excellent American artist, Henri Scott, join the basso division.

Polacco at the Helm

Opera-goers have scarcely yet recovered from the chagrin which befell them on learning that Toscanini's oft-threatened decision to quit the Metropolitan had definitely come to pass. The causes which led to the happening, the conjectures as to the effects of his departure, are matters that need not be examined here. The retention of Giorgio Polacco to succeed him at his post should, however, provide a sovereign balm to the feelings of all who mourn Toscanini, for Mr. Polacco is one of the foremost operatic conductors in the world to-day, a man of superb versatility and musical resourcefulness. His worth was fully vindicated during the closing week of last season, when he conducted "Iris," "Carmen" and "Boris" quite as perfectly as ever did his famous colleague. It is to be hoped that he will have the chance to conduct some works of the Wagnerian repertoire in which he is reputed great. A noted Eu-

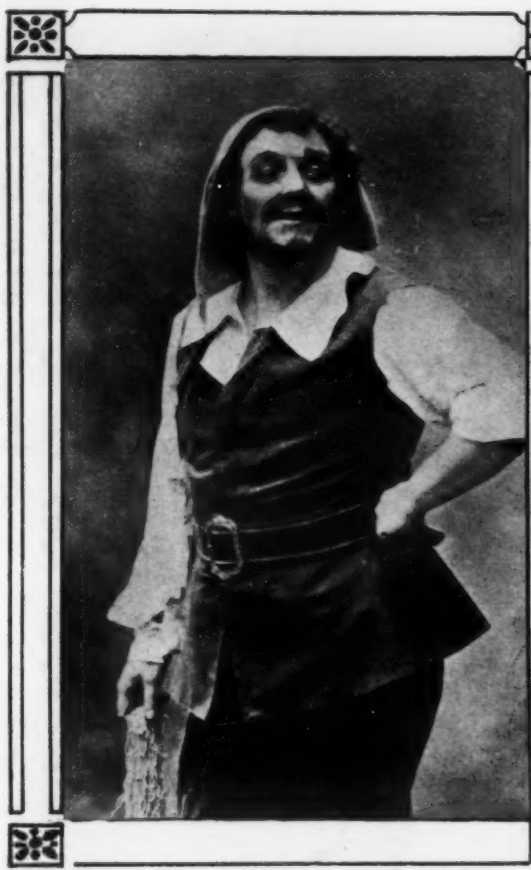
[Continued on page 9]



Enrique Granados, the Leading Contemporary Spanish Composer, Whose Opera, "Goyescas" Will Have Its World Première at the Metropolitan This Season

out threats of competition from Hammerstein, and the Century company is in its grave. The American soprano, Minnie Tracey, does, to be sure, propose

METROPOLITAN TO STAGE ITS FIRST SPANISH OPERA



Giuseppe De Luca, Italian Baritone (as "Barnaba" in "La Gioconda")



Helen Warrum, American Soprano



Julia Heinrich, American Soprano



Ida Cajetti, Lyric Soprano

[Continued from page 8]

European critic remarked on one occasion that Mr. Polacco's performance of the "Tristan" prelude and finale had thrilled him more than that of any other conductor since Seidl.

To replace Alfred Hertz, whose departure has been most sincerely deplored, the Metropolitan has secured Arthur Bodansky, who had the advantage of study under Gustav Mahler, and who is said to have accomplished things of note in Mannheim. To assist Mr. Polacco in the Italian works, a gifted young director, Gaetano Bavagnoli, has been engaged.

Not a little dissatisfaction was prompted last year by the slipshod and indifferent stage management of the Wagnerian dramas. The statement that the important duties in this line have been transferred to other shoulders cannot fail to delight all lovers of Wagner. Jan Hythekke is the new stage manager for the German works.

Diaghilev's Ballet Season

Of Serge Diaghilev's ballet, headed by Nijinski and Karsavina, great things are expected. Lovers of this exotic art have been apprised for several years of the furores created by this body of choreographic pantomimists in Paris and London. The term "ballet" does not seem to meet the purpose, for the art of these dancers appears to be dramatic quite as fully as terpsichorean. With the gorgeously barbaric and colorful settings of Leon Bakst, the revolutionary Russian scenic artist, these dancers will interpret Stravinsky's "Oiseau de Feu," Ravel's "Daphnis and Chloe," Schumann's "Papillons," Stravinsky's "Petrouchka," Debussy's "Après-Midi d'un Faune,"

Schumann's "Carnival," Reynaldo Hahn's "Dieu Bleu," Tscherepnine's "Narcisse," Chopin's "Sylphides," Rimsky-Korsakoff's "Sadko" and "Scheherazade," Balakirew's "Thamar," Tschai-kowsky's "Princesse Enchantée" and several other works, the books and choreography of which were devised by the celebrated Michael Fokine. The visit of the organization will be significant from the musical as well as the pictorial standpoint, inasmuch as it affords Americans their first opportunity to become acquainted with the iconoclastic tendencies of Stravinsky, of whom so much, yet so little, has been heard hereabouts.

Boston Opera Company's Visit

Although certain of its individual artists such as Maggie Teyte, Felice Lyne, Maria



Photo Mishkin

Max Rabinoff, Who Will Present the Boston Grand Opera Company and the Pavlova Ballet in a Season of Grand Opera at the Lexington Opera House

Gay, Zenatello, Chalmers, and a few more are known to this city, yet the Boston Opera Company as a whole has never been heard here. Paris, it will be recalled, found much to praise in it when Henry Russell gave his Champs-Élysées season two years ago. Together with the Pavlova troupe it is now under the direction of Max Rabinoff. Supporting Pavlova are Alexander Volinine and Stephanie Plaskovietzka, Ivan Clustine being choreographic director.

It is purposed to utilize the Pavlova ballet in such operas as allow of this course. Elsewhere the dancers will appear in divertissements following the purely operatic performances. The *pièce de résistance* is to be Auber's "La Muette de Portici," which has not been heard in New York in twenty-five years

and which is now to be revived "in conformity with the modern art form of Mimodramatic opera." The rest of the repertoire will consist of "L'Amore dei tre Re," followed by the Elysian Field's scene from "Orfeo," "Madama Butterfly," followed by a number from Tschai-kowsky's "Nutcracker Suite"; "Carmen," with its complete original ballet; "Otello"; "Rigoletto"; "Pagliacci" and Delibes's "Coppélia."

The list of singers includes Ester Ferrabini, Tamaki Miura (the Japanese soprano, who aroused London with her conception of *Butterfly*); May Scheider, Maggie Teyte, Luisa Villani, Maria Gay, Elvira Leveroni, Lazar Andres, Riccardo Martin, Ernesto Giaccone, Giovanni Zenatello, George Baklanoff, Thomas Chalmers, Ernesto Caronna, Jose Mardones, Gaston Sargeant. The conductors will be Agide Jacchia, Robert Moranzoni, Adolf Schmid and Emil Kupea, and the orchestra numbers sixty. H. F. P.

Smith College Concert Course Offers Northampton Rich Fare

NORTHAMPTON, MASS., Oct. 8.—The Smith College concert course will open Wednesday evening, the 27th, with a concert by the Boston Symphony. The other concerts for the year are to be given by the Flonzaley Quartet, Nov. 10; Mme. Louise Homer, Dec. 8; Harold Bauer, Jan. 12; the Philharmonic Orchestra of New York, Feb. 14; Pasquale Amato, March 15; Pablo Casals, April 12, and Haydn's oratorio, "The Creation," with chorus, orchestra and soloists, in May. W. E. C.

Felix von Weingartner has made a new version of Weber's "Oberon."

Photo © Mishkin
Edith Mason, American Soprano

Maria Barrientos, Spanish Coloratura Soprano



Mme. Erman Zarska, Bohemian Soprano



Giacomo Damacco, Italian Lyric Tenor

FRIEDA HEMPEL SINGS FOR WOUNDED GERMAN SOLDIERS



Frieda Hempel, the Distinguished Prima Donna Soprano of the Metropolitan Opera House, Singing in the Auditorium of the Royal Surgical Clinic in Berlin. Her Audience is Made Up of Wounded German Soldiers and Their Friends

BODANSKY TO "CUT" LONG OPERAS

New German Conductor of the Metropolitan Believes Giving an Audience Too Much Music Is Unjust to the Composer—Uses Mahler's Excisions in the Wagner Dramas—A Versatile Musician Whose Activities Have Encompassed Symphony and Oratorio as Well as Opera

THE new German conductor of the Metropolitan (he reached New York on Thursday of last week without molestation by any of the Allied belligerents) is a gentleman of urbane suavity and great culture, a young man still and by all indications a musician of considerable versatility and experience. Arthur Bodansky has long cherished the ambition to visit America and to set forth his talents at the Metropolitan, which institution, he told a representative of *MUSICAL AMERICA* the other day, forms, together with the Vienna Court Opera, the ultimate goal of every German conductor's desire. Had not Gustav Mahler wished to come to New York alone, Mr. Bodansky might have found his way here seven or eight years sooner, but as an assistant then, not a leading personage. It was perhaps for the best that he remained at home, for in the interim he has had chance to win that European recognition which Mahler told him was the ordained perquisite to American success. As has been generally known here, he became identified some years ago with the Mannheim Opera; but the pleasant impression he created in London before the war cannot be overlooked.

Born in Vienna, Mr. Bodansky gained his musical education at the Conservatory of that city and some of his earliest operatic experience was obtained in Prague with the famous Angelo Neumann—he of the "traveling Wagner theater" wherein the great gifts of Anton Seidl, previously indorsed by Wagner himself, were first disclosed in their full scope to the European public. Since the first news of his Metropolitan engagement the report of Bodansky's discipleship to Gustav Mahler has had extensive circulation.

"Yet I was as much a friend of Mahler as his pupil," relates the new conductor, "and at all times I have been

a vigorous champion of his works. In Mannheim and elsewhere I often performed his symphonies as well as those of Bruckner of whom I am an equally ardent supporter. While my earliest activities were operatic and my labors during my six years at Mannheim concerned themselves primarily with the duties of the opera house, I am nevertheless recognized as a symphonic and oratorio conductor. In the first field my specialty, besides Mahler and Bruckner, is Beethoven and Mozart; in the latter Bach and Handel, concerning the performance of whose choral works I hold some individual ideas. In Germany, unlike America, an operatic conductor is expected to be equipped for the exactions of the concert platform no less completely.

"Mozart, Beethoven, Weber and Wagner and, among the Italians, Verdi, Bellini, Donizetti and the older masters constitute the operatic field in which I appear most to have gained recognition. Frankly, the old Italian school always afforded me genuine delight. I do not like to be regarded as a conductor of German opera exclusively. But I do not care especially for Puccini. Talented the man unquestionably is but not inspired by genius. A genius should not be so scrupulously careful about playing down to his public; rather should his first concern be to deliver a noble message even if the proclamation of it obliges him to turn his back to the public and stop his ears to their clamor for what readily cajoles them. This lack of a fine vision I feel in Puccini."

"Cutting" the Wagner Operas

Wagner enthusiasts of every sort are likely to be interested one way or another in Mr. Bodansky's ideas on abbreviations in the lengthier works. For years a certain part of the opera-going public and sundry newspaper scribes as well have fumed and fretted over the zeal which led Messrs. Toscanini and Hertz to keep them in the opera house from half-past seven till midnight. Complaints availed nothing and the devout had to resign themselves to writhe in agony as seemingly elephant-hoofed late-

comers tramped down the aisles and trod upon their toes during the quintet of 'cellos in the first scene of the "Walküre" or equally obstreperous early-goers ruthlessly despoiled *Siegfried's* Death March of its thrill. If Mr. Bodansky's plans do not miscarry all this will be largely remedied.

"My purpose is above all else not to weary the public. I want every performance, if possible, to end by eleven or else shortly afterward. To give an audience too much music is criminally mistaken kindness and real irreverence to the composer. My system of cuts is largely that devised by Mahler. Only in Mannheim did people not take kindly to it. There, as in not a few other German cities, they want their opera complete and refuse to accept excisions of any sort."

Mr. Bodansky's wife remains abroad during her husband's season at the Metropolitan. That he is patriotic without chauvinism is a fact worthy of mention. Nothing, he professes, has wounded him as much as the hostility of his country and England, which he had always loved and where he had established many close ties of friendship.

"However," he muses, "it can only be a world madness that makes foes of two countries which ought to be closest friends. With art the war must have nothing to do and it behooves us artists to guard against the peril of confusing two separate and perfectly independent issues."

H. F. P.

Coming to Select Orchestra for Diaghilew Ballet

Ernest Ansermet, conductor for the Diaghilew Russian Ballet, which will be heard this season at the Metropolitan Opera House, has cabled John Brown, business manager of the organization, that he will arrive early next month to supervise the engagement of musicians for the orchestra. As much of the music to be given is ultra-modern and difficult of execution, unusual care will be expended upon the selection of a full symphonic orchestra of eighty-five men.

TRUCKMAN AS OPERA STAR

Career Mapped Out for Roumanian Workman by Milton Aborn

In a truck driver out of a job, Milton Aborn, the operatic impresario, believes he has found a singer who will one day be the possessor of fame and fortune. The man is Morris Horn, a Roumanian Jew from the East Side. At present his voice is a baritone, but Mr. Aborn thinks he can develop him into a dramatic tenor. He never has sung excepting for his own pleasure.

After Horn had lost his place as truck driver about ten days ago, he happened to pass the offices of the Aborn Classes for Operatic Training at 240 West Seventy-second Street. He heard the singing within, saw the sign on the door and obeyed a sudden impulse to "take a chance." As he was still wearing the garments of a truck driver, considerable parleying was necessary before he could obtain a hearing. When he did, Mr. Aborn and others in the office were astonished at the clear, full and resonant tones which he produced.

The next day Horn returned and signed a contract to enter Mr. Aborn's school and remain with Mr. Aborn for five years, during which he is to be assured of his support and to receive half of all he earns either in opera or concert.

Horn is thirty years old and a giant in stature. Mr. Aborn does not believe he can make a Caruso of his "find," but does insist that Horn has the natural gifts to enable him to become a highly successful singer in opera.

Frieda Hempel to Appear in Lynchburg Instead of Mary Garden

LYNCHBURG, VA., Oct. 4.—Music lovers in Lynchburg were disappointed last week to learn that the engagement of Mary Garden, who was to appear in recital at the Academy on Oct. 15, had been canceled by her management. Emma Adams, of this city, who has presented many distinguished singers during the past few years, has arranged to offer Frieda Hempel, on the date when Miss Garden was billed to appear here. Many tickets have already been sold and indications are that the theater will be packed to capacity. J. T. B.

The September issue of the *Ohio Music Teacher*, the official organ of the Ohio Music Teachers' Association, contains an article, "What Can the O. M. T. A. Do For the Teachers of the State?" written by Bradford Mills of Toledo, chairman of the executive board.



Dear MUSICAL AMERICA:—

The opening of the Chicago opera season with Auber's "La Muette de Portici," or, "The Dumb Girl of Portici," known in English as "Masaniello," brings to my mind a performance of that opera, many years ago, in New York at Niblo's Garden, famed as the home of large spectacles, among them being "The Black Crook."

The story will bear telling for the reason that it illustrates the slender thread on which such enterprises hung at that time, and so will give an idea of the wonderful progress we have made in our interest in music, especially in opera, within a generation.

Old theater-goers of New York will remember Niblo's Garden, which stood next to the Metropolitan Hotel, on Broadway, near Prince Street.

Its site is now covered by an immense business block. At the time I speak of it was in the heart of the city. Almost opposite was a small vaudeville house, Tony Pastor's, where Lillian Russell made her debut as a ballad singer between acts.

At the time Niblo's had come into the possession of A. T. Stewart, the dry goods king of that day.

The janitor of the building, who was also Stewart's personal representative, in charge of the property, was one Paddy Flannigan—a character.

As the audience filed into the theater every night, you could see him in the box office, in a dull red, woolen "jersey," that fitted him tightly. He had a clean shaven face, set off by small iron-gray whiskers.

Between the acts, when the audience went out "to get a clove" or "see a friend," Flannigan stood at the ticket taker's side, at the gate inside the long rail fence that crossed the spacious lobby.

Later, when the audience passed out, when the performance was over, he stood lined up against the wall with some of the ushers and the ticket seller, who always emerged from the box office after the performance.

Flannigan never spoke to anybody. He was as silent and imperturbable as the sphynx. When he died it was found that he had made a fortune, and left a valuable real estate business. The papers paid a tribute to his integrity and ability. Stewart trusted him absolutely.

* * *

It was Flannigan's business to collect the rent from the manager of Niblo's, whoever he might be at the time. If not enough money came in at the box office and the balance was not forthcoming, from the management, there was no performance.

The lessees of Niblo's at the time, were Messrs. Bache and Gardiner.

They had not been doing very well.

Discussing what could be done in the emergency, Flannigan mentioned that stored away in the lofts was some wonderful scenery. It had been painted for a great event, but "somebody had gone broke," or "somebody's best girl" had gone off with a handsomer man, and so "the angel" had refused to "put up."

Anyway, there was the scenery!

It was going to waste, and that hurt Paddy Flannigan's Irish sense of thrift. Besides, was not the scenery good enough for grand opera?

That brought out the suggestion:

Why not give grand opera, to use that scenery?

To give grand opera one of the things that you needed was a conductor, and that is where Gotthold Carlberg, at the time a well known German musician in New York, a very clever writer, and principal critic on your Editor's musical paper, at the time, came in.

Carlberg had come prominently before the musical public, as one of the first, in this country, to produce an opera by Wagner. He also, later, successfully conducted several seasons of symphonic concerts at the beautiful Chickering Hall on Fifth Avenue, now an apartment house.

It was suggested to Messrs. Bache and Gardiner that he would be a good man to interest in the production of an opera to use that scenery.

Finally an arrangement was made by which they were to provide the house, the advertising, and a suitable orchestra, for 60 per cent of the gross receipts.

Carlberg's part was to provide an opera with principals, ballet and chorus for the other 40 per cent.

After consideration Carlberg announced that he had selected "Masaniello," because it was a popular and tuneful work, and had not been heard in New York for a long time.

Then he associated with himself Baccei, a popular young Italian tenor, and Susini, a veteran basso, a great favorite in New York at the time. They were virtually his partners in his share of the undertaking.

The rôle of the Dumb Girl was to be played, as usual, by a danseuse.

Baccei, the tenor, had promised to secure the lady. With his hand on his heart he assured his associates that she was "young, beautiful, graceful and charming," and so would carry New York by storm. She had just come from Italy.

* * *

The report that a season of Italian opera was about to break out at Niblo's flew through the German and Italian colonies on the East Side like wild fire.

Hope returned to the breast of many a poor, hungry member of the chorus. The Italian restaurant keepers began to give credit again. The singing teachers got a fresh influx of pupils. The music publishers got a chance to sell "some old stock."

As for Carlberg, there was a waiting crowd every morning outside his house on Eleventh Street near Third Avenue. One had a daughter who was a marvel—if she could only get a chance.

Mme. Casta Diva, the eminent singing teacher and former prima donna, had at least three girls who were able to make any manager's fortune.

One man had written an opera. Would Carlberg produce it?

Another wanted an engagement as a flute player.

Another old artist wanted to borrow \$5. He finally accepted 50 cents.

Carlberg's bell was kept going from morning till night.

* * *

One afternoon a fearful row was heard in the Carlberg apartments, a window was smashed. It all but resulted in a call for the police.

The row was caused by the three partners, that is to say, Carlberg, Baccei and Susini having come to an absolute deadlock.

Susini, by the bye, I should tell you, was a large, fine looking man, then nearly sixty, but in his full vigor. He had a big gray moustache.

Baccei was a typical little black-haired, black-eyed Italian tenor, with a small, carefully waxed moustache.

They talked in a jargon of German, French and Italian, and in true Italian fashion, it seems, had almost committed personal violence upon one another.

What was the cause of the dispute? The division of the profits!

It seems that Carlberg held that as the organizer of the undertaking, and conductor, he ought to have one-half. What was an opera without an organizer and conductor? Every fool knew that!

Baccei held that, as the tenor, he ought to have one-half. What was opera without a tenor? Every idiot knew that!

Old Susini was not to be crowded out. Why, as he had more reputation than the other two put together he would not sing unless he got one-half. What was opera unless one of the singers had reputation? Every jackass knew that!

They got so excited that they cursed each other, each other's fathers, mothers, grandfathers, grandmothers!

They regretted that they had ever seen one another—that they had existed on the same planet!

Quiet was restored, so the story goes, by your Editor being invited to come in as arbiter.

He suggested that a settlement be made on the basis of such salary as each had been getting for operatic work, with a 5 per cent extra allowance to Carlberg as promoter.

Then the question arose with regard to the other artists, the ballet and the chorus, whose pay the three had guaranteed.

What was to be done, asked your Editor, in case there was any losses?

"Losses?" shrieked the three, as they rose up together in fury!

"Does anyone have the impudence to tell us that there will be losses?"

"Corpo di Bacco!" roared the Italians. "Do you imagine that arteests like us will not crowd a da 'ouse?"

And your Editor, so the story goes, was thrown out.

* * *

The opera was to run for two weeks, and more, if it paid.

At the first rehearsal there was trouble. Carlberg, the impresario, rushed frantically up and down the great foyer, literally tearing his blonde hair. The chorus and some of the singers stood round in groups, chattering like so many monkeys.

What was the trouble?

"Die Bassisten sind versetzt!" gasped Carlberg. (The basses of the chorus are in pawn!)

Yes, in pawn!

On the strength of their engagement the basses had got drunk in a little beer saloon around the corner, and, as they had no money, the saloon keeper had taken away their pants and so they could not get out!

Your Editor put up what was probably his last \$20 and released the basses from durance.

* * *

At that time opera was not as popular as it is to-day, and so it had been agreed that your Editor should put out a large number of complimentary tickets, so as to have a big crowd the first night.

He invited half New York.

It came.

Niblo's Garden that night held more people and less money than ever before in its history. There was such a crowd that those who wanted to buy tickets could not get within hailing distance of the box office.

Eight o'clock came, and twenty past eight, and the curtain did not go up. There was a violent commotion behind the scenes.

Seeing the immense audience, the chorus had struck for a week's pay in advance.

Carlberg, who spoke to them in German and Italian, implored them to be patient, and told them that he would be personally responsible for their salary.

All they said was, "Look at that house!"

Finally, Flannigan, perhaps because he feared riot and damage to the property, advanced the money, and the curtain went up.

The only *contretemps* was due to "Masaniello's" horse, which had been borrowed from a nearby grocery, and was warranted "peaceful."

When the little tenor, Baccei appeared on the horse, crowned with a laurel wreath, to receive the enthusiastic greetings of the Neapolitans who had proclaimed him "king," the animal reared, plunged and nearly pitched him into the orchestra. Desperately the little tenor threw his arms around the neck of the horse. His laurel wreath flew off, and landed on the bald spot of Conductor Carlberg's head.

Then the horse backed first to one side and then to the other. Despite frantic efforts on the part of Baccei, the chorus on that side disappeared like rabbits. Then, as the horse backed to the other side of the stage, the chorus there flew out.

Singly, and by twos and threes they would timorously venture back on the stage, singing, all the time, some in Italian, and some in French, "All Hail the Noble Victor."

* * *

As a whole the performance was excellent. The audience was enthusiastic. The papers praised it.

But business was bad!

There had been the elections and terrible storms to contend with. After the first night it poured steadily.

Somehow or other, the chorus found out that your Editor had something to do with the management. They followed him home nights.

Some wanted to borrow money. Some wanted their salaries guaranteed, or they threatened to quit before the week was up.

Poor people! Their own creditors had been patient with them while they had no work, but now, with the papers praising the performances, they wanted their

money. They were helped as much as possible.

At the end of the first week with six night performances and two matinées, Baccei's voice gave out, so Goldschmidt, a German tenor, was engaged to sing on alternate nights.

Goldschmidt sang his part in German. All the others sang in Italian or French.

Baccei, the Italian tenor, used to sit in the first row of the orchestra on the nights Goldschmidt sang, and make faces at him.

Goldschmidt informed his personal friends that he could have sung much better than he did, but that he did not want to make "that dirty little Italian tenor" jealous.

* * *

In the middle of the second week the danseuse struck. Somebody had given her a "bad notice," and a kind friend had sent her a marked copy of the paper. She refused to become calm until the editor of that paper—I think it was the New York Sun, had been called out to mortal combat by her friend, the Italian tenor.

As the whole opera turns 'round the part of the dumb girl it was serious!

But Baccei, the tenor, rose to the occasion!

He swore on his bended knees, by all the saints, he would go to that editor and slap his face!

The "prima donna assoluta" thereupon threw herself on his neck and implored him, with tears, not to risk his life.

She insisted that as your Editor was a member of the press, and had promised to see to the press, it was his duty to demand satisfaction from the editor of the Sun. If he fell on the field of honor—well, *tant pis!*—so much the worse!

After all, it was better a dozen "gentlemen of the press" (she said this with a sneer), should die than a hair of the head of a great tenor, with a divine voice, be injured.

Here she again clasped Baccei round the neck.

Finally she was pacified by the promise of four bouquets for the next night; her name to be in much larger type on the three-sheet posters, besides which she was to get that very evening, a supper of fried fish and onions, with two bottles of chianti, to be paid for by "the management" to prove how they resented the insult put upon her.

* * *

By the end of that second week things looked badly for the partners.

They had worked very hard; had no money; were in debt to the chorus and the other artists.

Bache and Gardiner had lost money, for the orchestra was expensive.

The only one who had come out whole was Paddy Flannigan! He had his rent and the money he had advanced the first night.

What was to be done?

It was suggested that the season be closed and "the indisposition of Signor Baccei" be given as the cause.

To this Baccei absolutely refused to assent. He said he was willing to die singing, right there, on the stage, money or no money, but he never would admit he was sick—with such applause as he got every night and such press notices!

It may be well, here, to admit that some of the notices were "rotten," but as Baccei could not read English and the notices were translated to him, he was under the impression that he was the hero of the hour.

Finally it was concluded to close without any explanation.

* * *

I believe that your Editor agreed to raise the money to pay the chorus, though he had no personal interest in the management.

Carlberg was to take care of the dancer, while Susini and Baccei were to divide the other creditors between them and arrange matters as best they could.

As now comes to me the most humorous part of the story. Your Editor, who was not as flourishing in those days as he is to-day, sold, from a little farm he had at Tarrytown-on-the-Hudson, a Jersey cow, a span of horses and a mowing machine to meet his obligation.

Carlberg's creditor, the dancer, made his life a mockery till he borrowed the money and paid her.

Old Susini paid some of the other artists, and then went into retirement—for a time.

Baccei's creditors hunted him, with knives, into New Jersey, where he lay for weeks, concealed in the house of a friend near Bordentown.

When the late William Steinway, at that time the Maecenas of all operatic enterprise, was told the story, he nearly died laughing.

[Continued on page 12]

MEPHISTO'S MUSINGS

[Continued from page 11]

"This is the first time in the history of music," said he, "that Italian opera was given on the strength of a Jersey cow, a pair of horses, a mowing machine, some scenery and—an Irishman!"

This, perhaps, may appeal to some as rather a humorous story.

However, at the time I speak of, Mapleson's enterprises at the Academy of Music, where he had Patti and Italo Campanini, and Maretzek's enterprise at the Grand Opera House, where he had Pauline Lucca, who you remember, became celebrated after her picture was taken together with Prince Bismarck, in Berlin, were not on a very substantial foundation.

In fact, in those old days opera had not yet taken such a hold on New York, and certainly not on the country, as to give the manager anything except the certainty of bankruptcy long before the contemplated season was finished.

So I say, when you think, to-day, that the Metropolitan Opera House last season in spite of the war was the only grand opera house of the world that maintained itself, kept all its contracts, and came out pretty nearly with a clean sheet, with expenses of over a million and a half of dollars, it will give you some idea of the wonderful increase in the interest in music, and especially in opera, which this city of New York has witnessed within a generation.

And when you come to think that the highest standard of operatic excellence ever reached is reached at the Metropolitan which has the largest repertoire, not only in Italian, but in German, French, and also in English, you must realize not only how vast a change there has been, but what the future has in store for us in the way of further progress—musically.

The story that Gatti-Casazza is bringing Caruso over in a submarine, guarded by warships, has, I believe, no foundation.

Nor is there any foundation for another story that they have Caruso on an Italian ship, in a water-tight compartment, arranged so that if anything happens to the ship, the great tenor can float off to safety.

You will find that "Caruso" will reach here with Gatti-Casazza on the Dante Alighieri in good shape, with his voice better than ever, though it has not been as easy for him to get away from his beloved Italy as some might think.

Stories, I know, have been printed, to the effect that his sympathies were with the Teutonic peoples. This was the invention of an enemy, and, I understand, has greatly exercised Caruso, who is just as patriotic an Italian as Toscanini, who, indeed, is so full of patriotism that he intends to devote his attention absolutely to raising money for the Italian Red Cross, which he can do with comfort, for he has, especially according to Italian ideas, a very considerable fortune.

Bodansky, the new conductor, who is to take Hertz's place is already here.

In a public interview he states that he does not wish to be known as a Wagner conductor merely, but as a conductor of opera.

This, you may remember, was one of the causes of trouble at the Metropolitan the last two seasons, when Toscanini broke loose and determined to let the public realize that he was more than a conductor of Italian opera, and that is why the elaborate performance of Beethoven's Ninth was arranged for him, in which, by the bye, I did not think he particularly shone, and also the scheme was concocted to send him, en tour with the orchestra, to visit the leading cities.

But the final evolution of his desire to show the public that he was an all-round conductor, was his claim to conduct certain of the leading Wagner operas, which when admitted by Mr. Gatti-Casazza and the directors, left Hertz with virtually little or nothing to do.

Bodansky says, furthermore, that he intends to "cut" the Wagner operas.

How our friends, the critics, will feel on this subject, I leave to your imagination.

By the bye—Bodansky is not a German, but an Austrian—that is to say, he is a Hungarian, as have been some of the most distinguished conductors who are generally classed as Germans.

When it was announced that members of the Philadelphia Orchestra were to replace the Boston Symphony at the Worcester Festival, I made a bet that Henry E. Krehbiel, of the *Tribune*, would ring in a comparison between the two orchestras, on the strength that the Philadelphians were trade unionists, while the Boston organization did not belong to any trade union.

I won that bet!

With regard to such comparison as Mr. Krehbiel might make between the two orchestras in his review of the performances, that is his right, and, indeed, his duty.

But to slap the Philadelphia Orchestra in the face because it is composed of musicians who are members of the Musical Mutual Protective Union, is absolutely unjust.

The Musician Union may have, and undoubtedly has, at times, shown poor judgment. At the same time, those of us who can go back some years cannot but recall the time when musicians, even of experience and high capacity employed in our great orchestras were treated more like dogs than like men. Their pay was inadequate. Their

tenure of employment very slender. They were forced to pay all kinds of commissions to agents. Their general status in the community was very low.

Now, if this was the position of the musicians in the great orchestras, what do you suppose it was in the theaters and the smaller amusement houses?

Most of the men could barely earn enough, even with some teaching, to keep body and soul together, and so they were positively forced to organize for self-protection, and it was not till they did organize that they obtained even decent living conditions.

When they do something which exposes them to fair criticism well and good. Give them the criticism.

But when they play at a festival to sneer at them simply because they are members of a union—well—it is typical of Mr. Henry E. Krehbiel!

They do say that Antonia Sawyer, the enterprising and energetic musical manager, to whom we owe the bringing over of Culp and other artists of excellence, has played a joke on all the musical writers for the press, by giving them a musical puzzle.

Those who saw Andreas Dippel's production of "The Lilac Domino," will remember a baritone who sang under the name of Wilfred Douthitt.

He did fairly well and later left, so it was understood, to join the British army.

Now Mme. Sawyer announces a singer, a Belgian baritone, M. Graveure, who is to give a recital at Aeolian Hall, and who, they say, is none other than the English baritone, transformed into a Belgian—for advertising purposes.

Well, one thing is certain—whether Douthitt, the English baritone is Graveure, the Belgian baritone, or Graveure is Douthitt, Antonia Sawyer has managed to secure for Graveure, the baritone, an advertisement far greater than she could possibly have gotten had she filled the press with notices of his extraordinary accomplishments.

There is nothing the public likes so much as a mystery, and there will be lots of people who will go to see whether Graveure is Douthitt, who never saw or heard Douthitt.

Mrs. Sawyer is a very clever woman! So thinks Your

MEPHISTO.

Introducing Marie Virginia Zimbalist, a Baby Who Has Unique Musical Inheritance



—Photo by Thatcher, Lake George

Mr. and Mrs. Efrem Zimbalist (Alma Gluck) and Marie Virginia Zimbalist

MARIE VIRGINIA ZIMBALIST makes her first public appearance in the accompanying picture at the age of less than two months. Miss Zimbalist was born at Lake George, N. Y., on Aug. 20, and last week she accompanied her parents, Efrem Zimbalist, the distinguished Russian violinist, and Mrs. Zimbalist, who is Alma Gluck, the famous soprano, to their home in New York City. As has already been announced, both violinist and singer have renounced all professional engagements this season, together with the many thousands of dollars thereunto appertaining, in order to devote themselves exclusively to their daughter and to the advantages of a long vacation.

Cosmopolitan Quartet Opens New York Recital Series

The first in a series of three afternoon recitals in Chickering Hall this week was given Tuesday afternoon by the Cosmopolitan Quartet, Grace Northrup, soprano; Louise Mertens, contralto; Roy Williams Steele, tenor, and R. Norman Jolliffe, baritone, with Harry Oliver Hirt, pianist. The principal number on the program was Cadman's song cycle, "The Morning of the Year." The first part of the program included selections by Gilchrist, Neidlinger and a mosaic of famous spring songs by Homer E. Williams. This is a particularly well balanced quartet; the voices blend admir-

ably. There was an exceedingly appreciative audience. The solos and duets in the cycle gave ample opportunity for hearing the excellent voices separately.

Best Wishes for Its Success

To the Editor of MUSICAL AMERICA: Inclosed find check for renewal of my subscription to your valuable and interesting paper. Could not get along without it even for a week.

Best wishes for as much success in the future as in the past.

Sincerely,

F. J. RADEY,

Director of Music.

Cadillac, Mich., Oct. 7, 1915.

CENSORS SHOCKED BY FARRAR'S "CARMEN" FILM

Pennsylvania Board Orders Part of the Picture Eliminated and Case Is Taken to Court

"Shocking and improper" are the words applied to certain portions of the Geraldine Farrar moving-picture version of "Carmen," by the Pennsylvania Board of Motion Picture Censors. Five thousand feet of the film were introduced as evidence in Miss Farrar's behalf in the Court of Common Pleas in Philadelphia on Oct. 11, when an appeal was taken from the decision of the censors to eliminate sections of the film. Judges Ferguson and Davis reserved decision.

The Pennsylvania censors have ordered that a fight scene between *Carmen* and the cigarette girls be shortened to a few feet only; they have shortened a duel between *Carmen's* lovers and have sought to eliminate a "close-up" picture of Miss Farrar's face as she registers on the screen the pain of her tragic end.

Andreas Dippel, the impresario, was a witness. He had seen the film in Boston and declared that he considered Miss Farrar's acting "a beautiful artistic achievement."

Miss Farrar was in Detroit when the case came up in court. She could see nothing shocking in the picture, she said, and, rather than have the film mutilated, preferred that Pennsylvania refuse to allow its exhibition in that State at all.

FARRAR'S PEORIA THRONG

Soprano and Her Able Company Present Delightful Program

PEORIA, ILL., Oct. 8.—Geraldine Farrar and her brilliant concert company delighted a huge audience of the highest class at the Coliseum on Oct. 5. Miss Farrar appealed to her hearers especially in arias from two of her favorite rôles, *Carmen* and *Madama Butterfly*. In her performance Miss Farrar refused to be bound by the cold conventionalities of the concert stage and found vent constantly in piquant dramatic touches scarcely to be looked for on a concert program.

Reinald Warrenrath, baritone, was given a reception which showed his hold upon the affections of local concert goers. His singing was marked by perfection of phrasing and grace of interpretation. The playing of Ada Sassoli, harpist, also charmed the hearers completely, and the accompaniments of Richard Epstein were a rare delight.

PERFORM 'PANAMA HYMN'

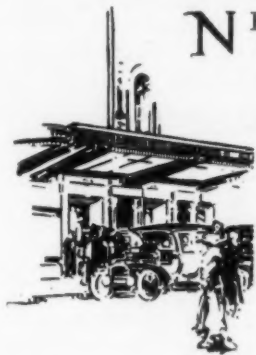
Mrs. Beach's Work Given by Multitude at San Francisco Fair

SAN FRANCISCO, Oct. 9.—The performance of Mrs. H. H. A. Beach's "Panama Hymn" at Festival Hall, San Francisco Exposition, on Saturday afternoon, Oct. 2, was received with great enthusiasm by the audience which filled every corner of Festival Hall. Conductor Emil Moltenhauer put this American composition at the head of the artist's program, this being the only American composition performed.

The Exposition Chorus of 400, the Exposition Orchestra, augmented for this occasion to 100 players, and Wallace E. Sabin at the great Exposition organ, effectively performed Mrs. Beach's latest work. Prior to this occasion Mr. Moltenhauer and his Boston band had performed this music on a number of occasions.

SPRIT OF AMERICA SOUNDED IN NEW YORK'S CONCERTS

Greater Recognition for Native Composers Given by City's Organizations — Stransky, Damrosch, Kneisels, Flonzaleys and Choral Conductors Hall, Koemmenich, Harris and Stephens Among Those Bringing Forward American Music—Two New Orchestras the Avowed Champions of Our Own Composers—Great Increase in Number of Concerts



NEVER could we find a more infallible barometer of the season's concert conditions in New York than in the list of bookings for one of the city's leading concert halls. Although Carnegie Hall houses a number of orchestral series and certain big recitals, the most sure test will be provided by Æolian Hall. That is, in this auditorium are given not only symphonic concerts, but recitals of prominent artists, and even the débuts of those unknown to fame who sally forth armed only with kind press notices and a blind faith. Thus, Æolian Hall is a fairly reliable weather vane to show which way the financial wind is blowing over the concert world.

With this in mind last Saturday morning we put a question to Clarendon Pfeiffer, manager of Æolian Concert Hall.

The Season in Figures

"How do our bookings for the season compare with those of last year?" echoed Mr. Pfeiffer. "Why, they're 'way ahead. A minute, and I'll give you the figures. . . . Our musical bookings for the month of October in the two years compare as follows:

1914..... 8 Concerts
1915..... 22 Concerts

"And for November the figures are:

1914..... 32 Concerts
1915..... 48 Concerts

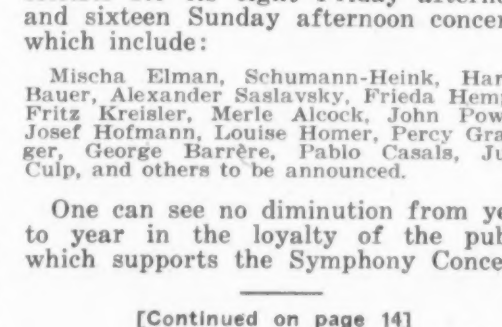
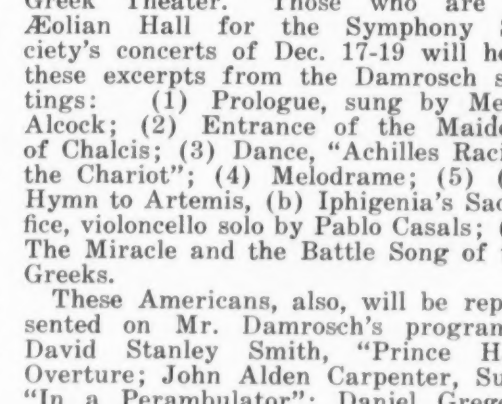
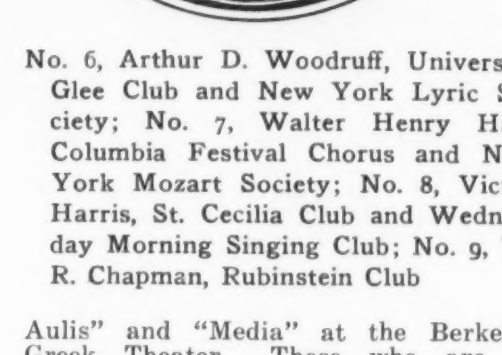
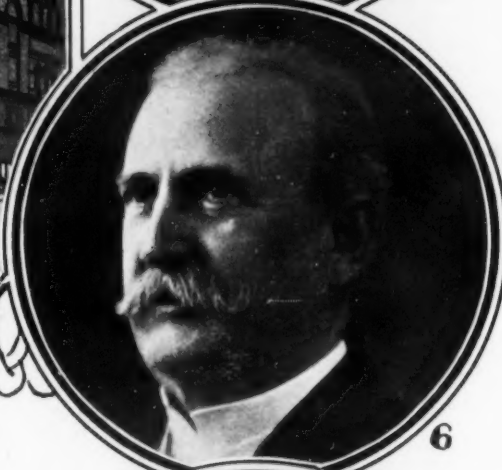
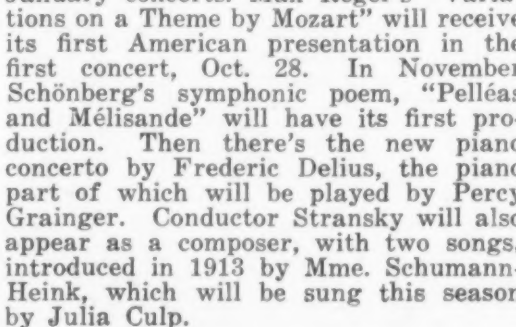
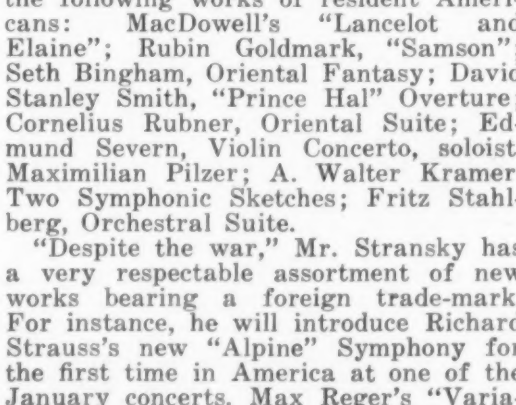
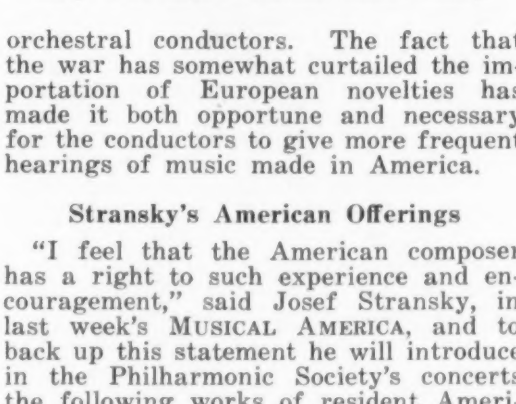
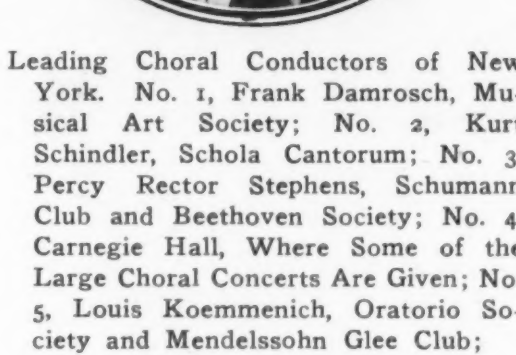
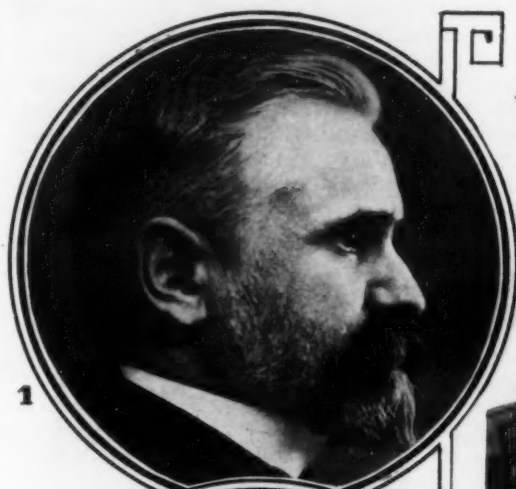
"Great advance, eh! Mind you, these are merely the concert bookings—we've booked several other 'shows' as well. In fact, we've scarcely got an open date, except on days when there's a strong counter-attraction, like the Metropolitan Opera opening, Thanksgiving, etc. Think it's going to be a big season! Why, doesn't that prove it?"

Evidently the city will far exceed its mark of 500 concerts last season. Therefore, when we consider that the critics will have to "cover" not only the many Æolian Hall concerts, but those at Carnegie, a few at Rumford Hall and at the hotels—and, on top of these, the opera—Cartoonist Viora's appended fantasy is not so very fantastic after all. Messrs. Finck, Krehbiel *et al* may, indeed, wish that they owned monopolies so that they might flee one concert and fly to another.

Situation Clearing Up

In the matter of programs by New York's concert organizations (with which this article is concerned) there is little to relate as to changes in the alignment of the city's musical forces. The situation created by the war is gradually clearing up, and although many foreign musicians have cast their lot with us and will doubtless appear in recital, their presence has no effect on the New York organizations. The Schola Cantorum chorus, which suspended its public operations last season because its conductor, Kurt Schindler, was held in the war zone, has once more entered the arena. Indeed the city's choral forces (as was the case last year) seem to show the most immediate evidences of growth. However, there are two new orchestral organizations.

The dominating spirit of the season lies in the prominence given to America's own music. MUSICAL AMERICA is, of course, gratified to find that its propaganda for the recognition of our own musicians is reflected encouragingly in the programs chosen by the leading



Leading Choral Conductors of New York. No. 1, Frank Damrosch, Musical Art Society; No. 2, Kurt Schindler, Schola Cantorum; No. 3, Percy Rector Stephens, Schumann Club and Beethoven Society; No. 4, Carnegie Hall, Where Some of the Large Choral Concerts Are Given; No. 5, Louis Koemmenich, Oratorio Society and Mendelssohn Glee Club;

orchestral conductors. The fact that the war has somewhat curtailed the importation of European novelties has made it both opportune and necessary for the conductors to give more frequent hearings of music made in America.

Stransky's American Offerings

"I feel that the American composer has a right to such experience and encouragement," said Josef Stransky, in last week's MUSICAL AMERICA, and to back up this statement he will introduce in the Philharmonic Society's concerts the following works of resident Americans: MacDowell's "Lancelot and Elaine"; Rubin Goldmark, "Samson"; Seth Bingham, Oriental Fantasy; David Stanley Smith, "Prince Hal" Overture; Cornelius Rubner, Oriental Suite; Edmund Severn, Violin Concerto, soloist, Maximilian Pilzer; A. Walter Kramer, Two Symphonic Sketches; Fritz Stahlberg, Orchestral Suite.

"Despite the war," Mr. Stransky has a very respectable assortment of new works bearing a foreign trade-mark. For instance, he will introduce Richard Strauss's new "Alpine" Symphony for the first time in America at one of the January concerts. Max Reger's "Variations on a Theme by Mozart" will receive its first American presentation in the first concert, Oct. 28. In November Schönberg's symphonic poem, "Pelléas and Mélisande" will have its first production. Then there's the new piano concerto by Frederic Delius, the piano part of which will be played by Percy Grainger. Conductor Stransky will also appear as a composer, with two songs, introduced in 1913 by Mme. Schumann-Heink, which will be sung this season by Julia Culp.

Young blood has been infused into the string section of the Philharmonic, seven new players being added to that department. Le Roy Haines has been engaged as a trombonist, and A. Marchetti will be the English horn player. The percussion section has been augmented to four players.

Those humans who crave a hearing of famous soloists in orchestral concerts ought to be satisfied with the Philharmonic's list which contains these names:

Fritz Kreisler, Arrigo Serato, Francis Macmillen, Maximilian Pilzer, Yolando Méré, Harold Bauer, Ernest Hutcheson, Ernest Schelling, Percy Grainger and Ossip Gabrilowitsch, Pablo Casals, Leo Schulz and Beatrice Harrison, Olive Fremstad, Elizabeth van Endert, Melanie Kurt, Julia Culp and Emmy Destinn.

A gala event for real, dyed-in-the-wool music lovers will be the Bach-Beethoven Festival arranged for the month of January, in which the Philharmonic will be assisted by the Oratorio Society of New York, Louis Koemmenich, conductor. The two organizations will co-operate in productions of the Bach "Magnificat" and the Beethoven Ninth Symphony. The performances of the festival are included in the regular Thursday evening, Friday afternoon and Sunday afternoon series of the Philharmonic.

Mr. Damrosch's Purpose

As Walter Damrosch analyzes his purpose in presenting an exceptionally large amount of American music with the New York Symphony, he trusts that the works offered "will appeal to the musical judgment of our public, rather than to their patriotism."

New York is not going to let California outdistance it entirely in the matter of hearing the musical setting which Mr. Damrosch composed for Margaret Anglin's productions of "Iphigenia in

No. 6, Arthur D. Woodruff, University Glee Club and New York Lyric Society; No. 7, Walter Henry Hall, Columbia Festival Chorus and New York Mozart Society; No. 8, Victor Harris, St. Cecilia Club and Wednesday Morning Singing Club; No. 9, W. R. Chapman, Rubinstein Club

Aulis" and "Media" at the Berkeley Greek Theater. Those who are at Æolian Hall for the Symphony Society's concerts of Dec. 17-19 will hear these excerpts from the Damrosch settings: (1) Prologue, sung by Merle Alcock; (2) Entrance of the Maidens of Chalcis; (3) Dance, "Achilles Racing the Chariot"; (4) Melodrama; (5) (a) Hymn to Artemis, (b) Iphigenia's Sacrifice, violoncello solo by Pablo Casals; (c) The Miracle and the Battle Song of the Greeks.

These Americans, also, will be represented on Mr. Damrosch's programs: David Stanley Smith, "Prince Hal" Overture; John Alden Carpenter, Suite "In a Perambulator"; Daniel Gregory Mason, Prelude to the Cape Cod Pageant; MacDowell, Piano Concerto, played by John Powell, and one of Mr. Damrosch's first violins, Victor Kolar, with his First Symphony.

Of European novelties the Symphony will also perform a symphonic excerpt from Ravel's "Daphnis and Chloe" (not the one which it performed last year), and Two Mood Pictures of Delius, "Summertime on the River" and "On Hearing the First Cuckoo in Spring."

There's stellar effulgence a-plenty radiating from the Symphony's list of soloists for its eight Friday afternoon and sixteen Sunday afternoon concerts, which include:

Mischa Elman, Schumann-Heink, Harold Bauer, Alexander Saslavsky, Frieda Hempel, Fritz Kreisler, Merle Alcock, John Powell, Josef Hofmann, Louise Homer, Percy Grainger, George Barrère, Pablo Casals, Julia Culp, and others to be announced.

One can see no diminution from year to year in the loyalty of the public which supports the Symphony Concerts

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SPIRIT OF AMERICA SOUNDED IN NEW YORK'S CONCERTS

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for Young People in Carnegie Hall, at which Mr. Damrosch and his orchestra are the chief performers. These are to be given this year on the following Saturday afternoons: Nov. 20, Dec. 18, Jan. 22, Feb. 5, Feb. 26 and March 11. One of the Damrosch programs will be devoted to works inspired by Shakespeare. Among the soloists for the series will be Percy Grainger, Mischa Elman and Josef Hofmann.

700 Seats at Ten Cents

Scarcely any musical work that is done in New York is worthy of more praise than the People's Symphony Concerts, under the devoted leadership of Franz X. Arens. Ethel Leginska is announced as the soloist for the first orchestral concert of the People's Symphony at Carnegie Hall, Sunday afternoon, Oct. 24. To celebrate the sixteenth anniversary of the founding of People's Symphony, the prices have been still further reduced, over 700 seats being offered at 10 cents. Students, teachers, artists and professional people, as well as wage earners are eligible applicants for these reduced rates. The second orchestral concert will be held on Sunday afternoon, Dec. 19, the entire program being devoted to Wagner. Albert Spalding is announced as the soloist at the third concert, Feb. 3.

Another phase of this enterprise (one which should properly be described later under the head of the chamber music organizations) is the season of the People's Auxiliary Club which will be opened by the Kneisel Quartet on the evening of Saturday, Oct. 16, at the Municipal Auditorium, Washington Irving High School. The course of lectures by the musical director, Mr. Arens, will be continued this year. The remaining five concerts of the club series include David and Clara Mannes, Nov. 13; St. Cecilia Club, Victor Harris's splendid chorus of female voices, Jan. 15; Music League of America String Quartet, of which Paul Kéfer is 'cellist, Feb. 19; Vicipian Trio, March 18, and the Flonzaley Quartet on April 8. All these are to be heard for a dollar. And in addition club members have the privilege of reduced rates to the opera, and to the most notable recitals and musical events of the season.

Modest Altschuler and the Russian Symphony will have their usual active season in New York, playing not only in their own series, but in outside concerts.

New York is to be invaded this year not only by the Boston Symphony, with Dr. Karl Muck directing the orchestral attack, but by the Minneapolis Symphony under Emil Oberhoffer. The Boston players will give their usual double series of five concerts each on Thursday

contender for honors in this field. Its object is to encourage American composers and artists, and each program will have as a feature an American work and the appearance of a native soloist. The conductor invites Americans to submit new compositions for production at the concerts. Mr. Jacobs has been appointed conductor for three years. The first concert will be given at the



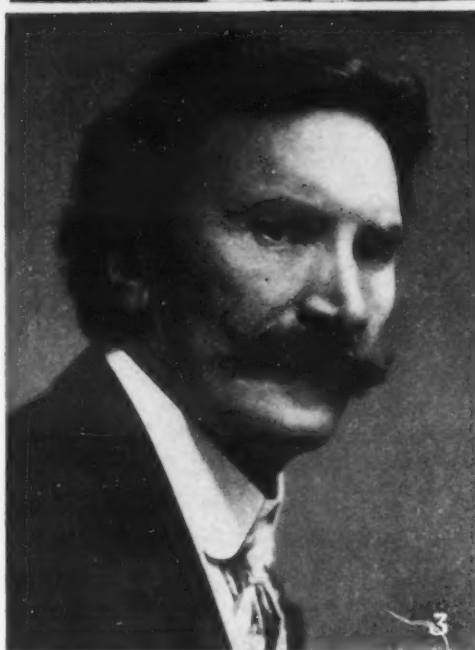
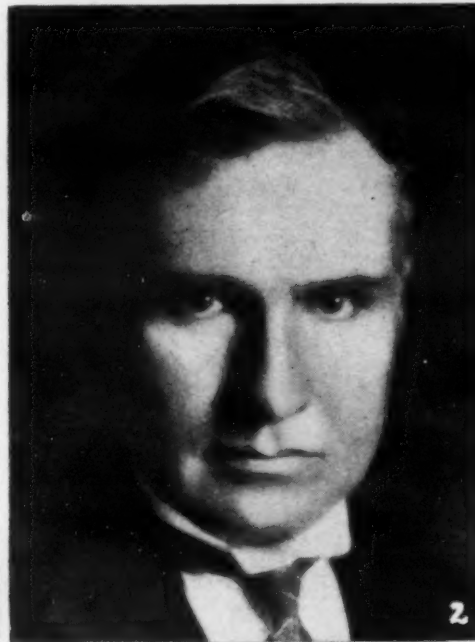
Some of New York's Leading Orchestral Conductors. No. 1—Josef Stransky, Philharmonic Society. No. 2—Walter Damrosch, Symphony Society. No. 3—Franz X. Arens' People's Symphony Concerts

Park Theater, Nov. 7, David Hochstein, soloist. At the end of the year a concert will be given in Carnegie Hall, made up entirely of American music.

Another new orchestra making propaganda for American music is that which Leo Erdody has formed to perform native works in the Erdody Musical Afternoons, which are given at Aeolian Hall in collaboration with the Music League of America. There will be four of these concerts, made up exclusively of American music in various forms. A number of wealthy persons are backing the venture and Mr. Erdody informs MUSICAL AMERICA: "Our subscription has been raised to \$10,000."

"One fine day" our big orchestras will be admitting to their ranks some of the players who are now acquiring a routine in such admirable training schools as the Kriens Symphony Club, conducted by Christian Kreins, and the Young Men's Symphony, Arnold Volpe, conductor. The latter orchestra now has

Probably the chief event of the choral season will be the American premiere of Enrico Bossi's "Joan of Arc," which was postponed from last season "owing to the war." This will be sung under Louis Koemmenich's inspiring direction by the Oratorio Society of New York on Dec. 8 at Carnegie Hall. The soloists will be Marie Sundelius, Rose Bryant, Grace D. Northrup, Morgan Kings-



ton and Clifford Cairns. On Dec. 28 and 30 will come the usual "Messiah" performances, with Corinne Rider-Kelsey, Lambert Murphy, Henriette Wakefield and Henri Scott. On April 15 "The Creation" will be sung, followed by a modern work, the soloists to be Florence Hinkle, Paul Reimers and Marion Green.

The usual two concerts will be given at Carnegie Hall by the Musical Art Society, Frank Damrosch, conductor, on Dec. 14 and March 14. In the first concert the chorus will introduce a series of Brahms Love Songs (Waltzes) and a work based on a Lutheran Christmas Chorale, Karg-Elert's "Von Himmel Hoch." For the second concert the society is considering Percy Grainger's "The Merry Wedding" and two Max Reger songs.

With its conductor, Kurt Schindler, returned to the fold, the Schola Cantorum will give two subscription concerts at Carnegie Hall. Songs of Russia, Finland and Sweden will be sung a cappella on Jan. 12, with new choral arrangements by Conductor Schindler. On March 7 the chorus, which has 200 members, will sing choral work by American, French, German and English composers, supported by the New York Symphony Orchestra.

New Converse Work

A new American choral work is to be brought forward by Walter Henry Hall with his Columbia Festival Chorus, which combines Columbia's chapel choir, its University Chorus and the Brooklyn Oratorio Society. At the spring concert this body of 300 singers will give the first New York hearing of "The Peace Pipe" by Frederick S. Converse, along with another modern work. "The Messiah" will be presented at Christmas time. Mr. Hall also conducts the women's chorus of the New York Mozart Society.

This year marks the fiftieth anniversary of the Mendelssohn Glee Club, and the chorus gives a memorial program under Louis Koemmenich's direction in the second concert at the Hotel

Astor. Some of the numbers sung in the club's first concert will be revived in this memorial event. The soloists in the three concerts will be Christine Miller (for the Nov. 30 program), Beatrice Harrison and Irma Seydel. Mr. Koemmenich will introduce works of three composers now living in America—Frederick S. Converse's "Song of the Water Spirits" and "March of the Pioneers"; "Autumn," by Richard Trunk, conductor of the Arion Society, and two works of Louis Victor Saar, with violin obligato.

That sterling chorus of college graduates, the University Glee Club, will give two concerts under its popular conductor, Arthur D. Woodruff, at the Hotel Astor on Feb. 3 and April 27. The first program will be chiefly a cappella, with Lambert Murphy, one of its many artist members, as soloist. At the second there will probably be an assisting orchestra, and larger works will be sung.

New Woodruff Chorus

Mr. Woodruff's new chorus, the New York Lyric Society, will also give two concerts. "Part of the programs," explains Mr. Woodruff, "will be for mixed chorus, and the rest for men's chorus and women's chorus separately."

Among the women's choruses, Victor Harris's notably fine St. Cecilia Club has advanced still further at the front rank, having increased its membership to its limit of 150. The regular concerts at the Waldorf-Astoria, on Jan. 18 and March 21 will include several works composed especially for the club and given for the first time. Among these works are two each by Mrs. H. H. A. Beach, Charles Wakefield Cadman, Deems Taylor and Percy Grainger, and one by Conductor Harris.

Besides the St. Cecilia's appearance in the People's Symphony Club series, it may also sing, as it has done during the preceding two seasons, at two of the regular concerts of the New York Philharmonic Society in case the dates can be so arranged.

The Wednesday Morning Singing Club, a smaller organization of women's voices, will meet as usual in the studio of its conductor, Mr. Harris, and will give two private concerts during the season.

Two Stephens Choruses

Since last year's "Special Fall Issue," Percy Rector Stephens has become the conductor of a second chorus, the leadership of the Beethoven Society being added to his duties as director of the Schumann Club. The latter chorus gives two concerts at the Waldorf-Astoria, on Jan. 10 with William Wheeler as soloist, and on April 20 with Lucy Marsh. This excellent chorus will introduce a new American work by H. Reginald Spier, to the poem of Thomas S. Jones.

Another new work by an American, "Page's Road Song," by Harold Osborn Smith, will be introduced by Mr. Stephens at the first concert of the Beethoven Society, at the Waldorf on Jan. 6. The second concert will be on April 6. Metropolitan Opera artists will aid the society in both programs.

Up at New York University, admired choral work is being done by the University Heights Choral Society, in which the popular baritone, Reinald Werrenrath, appears ably in the rôle of conductor. This chorus will appear at two of the four concerts given under the auspices of the University. On Dec. 21 the chorus will sing "The Highwayman," by Deems Taylor, who is a graduate of N. Y. U. Marie Ellerbush will be the soloist at this concert, and Mabel Garrison in the other choral program, of March 25.

"The policy of the club has always been to aid American artists," is the description which the Rubinstein Club gives of its aims, and, in addition to an artist of distinction, a young American artist will be presented in each of its concerts at the Waldorf. For the club's choral, under W. R. Chapman, two new works have been written by Mrs. H. H. A. Beach, and the chorus will introduce Harry Rowe Shelley's new "Young Lochinvar."

Kneisels' Novelties

Oldest of the chamber music ensembles, the Kneisel Quartet will give its twenty-sixth annual series of subscription concerts at Aeolian Hall on Nov. 9, Dec. 7, Jan. 11, Feb. 8, March 7 and March 21. Among the novelties

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New York's Music Critics Will Have to Become Aeronauts, Suggests Cartoonist Viafora, if They Are to Be Able to "Cover" the Season's Many and Widely Scattered Concerts.

evenings and Saturday afternoons at Carnegie Hall. Fritz Kreisler and Ernest Schelling will appear as soloists. Charles Martin Loeffler's "Death of Tintagiles" is an American work scheduled for an early hearing in this series.

Two New Orchestras

Avowedly a champion of America's music, the New York Orchestral Society, Max Jacobs, conductor, is a new

a general committee of five members to assist Mr. Volpe in the direction of its affairs. It is hoped to make it possible to give one of its concerts at Carnegie Hall.

Another orchestra, which is doing much good in the city's by-ways, is the Beethoven Musical Society, of the Social Recreation Center, Public School 63, of which Henry Lefkowitz is the conductor.

SPIRIT OF AMERICA SOUNDED IN NEW YORK'S CONCERTS

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will be a quartet in D minor, Op. 56, by Sibelius and one American work, the quartet of David Stanley Smith in A Major, Op. 37, which is still in manuscript.

Larger grows the clientele of the Flonzaley Quartet each year. Its present series will be given at Æolian Hall on Nov. 30, Jan. 20 and March 14. The season's novelties will include a String Trio by an American, Templeton Strong, a quartet by Ernest Bloch, "Trois Pièces pour quatuor à cordes," by Stravinsky and a duet for violins by Emmanuel Moor.

The Barrère Ensemble, of which George Barrère, the eminent flautist, is founder and conductor, will have two appearances in New York during the coming season, on Sunday evening, Jan. 9, and Monday afternoon, Jan. 31.

The Trio de Lutèce, composed of George Barrère, Carlos Salzedo, and Paul Kéfer, will appear at the Belasco Theater Monday afternoon, Nov. 29, and Sunday evening, Dec. 12.

The Little Symphony Orchestra, the third of the chamber music organizations of which George Barrère is a member, will also be heard at the Belasco Theater on Sunday evening, Feb. 13, and Monday afternoon, March 6.

There will be one change in the personnel of the Margulies Trio, Alwin Schroeder being the 'cellist instead of Leo Schulz. The trio, which also includes Adele Margulies and Leopold Lichtenberg, gives its concerts at Æolian Hall on Nov. 23, Jan. 18 and Feb. 29.

David and Clara Mannes will begin their ninth New York season of sonata recitals in Æolian Hall, Monday evening, Oct. 18. At the first concert the Brahms Trio for piano, violin and horn will be presented—the assisting artist being Josef Franel. A feature of one of the other concerts will be "The Musical Offering," a Bach Sonata in C Minor for flute, violin and piano, which will have its first presentation in New York. George Barrère will be the assisting artist. Also, Mr. and Mrs. Mannes

will again present the Chausson Concerto, assisted by the Saslavsky String Quartet.

New Chamber Ensemble

This season a recently formed ensemble, the New York Chamber Music Society, headed by Carolyn Beebe, the pianist, and Gustave Langenus, clarinetist, will appear in New York City and elsewhere. So large is its personnel that the society will offer programs some of whose numbers demand twenty-five artists. A list of the members includes Bonarios Grimson, Jacques Renard, Herbert Corduan, Samuel Lifschey, Ludwig Manoly, William Kincaid, Henri de Busscher, Ugo Savolini, Josef Franzel, Lawrence Whitcomb and the directors, Miss Beebe and Mr. Langenus.

Limitations of space prevent the enumeration of all of New York's musical organizations—the above are only a few. Then there are the private societies such as the Society of the Friends of Music, which will introduce the Schönberg Kammer Sinfonie for the

first time in America, as well as a program of American music and a recital by Enrique Granados of his own composition. An addition to the list of fashionable morning musicales is the series at the Biltmore under R. E. Johnston's management. These have quickly won a devoted public.

Other attractive offerings laid before the city's army of music lovers are the unique "chansons en crinoline" of Mrs. R. W. Hawkesworth, the musical mornings of A. M. Bagby and the programs of the Tuesday Salon, under the direction of Mrs. Anson Dudley Bramhall; the diversified concerts for shoppers at the Wanamaker Auditorium, under the direction of Alexander Russell, and at the Chickering Hall of Lord & Taylor; the valuable municipal programs of the City Orchestra under Henry T. Fleck; the concerts in the public schools under the auspices of the music league of the People's Institute, and the musicales of the many clubs, such as the National Opera Club of America, of which Mme. von Klenner is the president.

KENNETH S. CLARK.

Inverted Philistinism of Futurism's Defenders

Fallacy of the Contention That, as Between a New Art and the Public, the Partisans of the Former Must Invariably Be Right and All Dissenters Wrong—Is a "New Set of Ears" Necessary to Appreciate the Ornsteins of the Day?—Have They a Genuine Spiritual Message?

BY HERBERT F. PEYSER

IN the nature of the average contemporary defender of a new-hatched artistic faith, there is an element of perverted Philistinism. In finds expression in an intolerance of those who would venture to question the legitimacy of the new achievement as emphatic and contemptuous as that bestowed by the confirmed reactionary on the boldest manifestations of progress. The world has indeed moved between the epoch of Beethoven and of Leo Ornstein. In that simple age the composer was held to be wrong whenever he transcended conventional understanding. To-day there are, of course, not a few ready to maintain the same viewpoint; but, to counterbalance such may be found the ardent crew enamored of progress on general principles and prepared to assume at all costs that, as between the new art and the public, the former must necessarily be right and all who dissent therefrom necessarily wrong. It may so chance that they do not yet grasp its import themselves—they will even frankly confess as much. But until the touchstone of time determines otherwise, the public remains guilty and is accordingly berated. Such is the bitter fruit of the errors of past generations.

With the advent of futurists (let us employ the term in a broad sense to embrace futurists, cubists, imagists, post-impressionists and whatever other sect is expounding the artistic gospel in peculiarly erratic ways), this curious inversion of Philistine ideals is rampant. Doubtless, in a way, it is beneficial; if sufficiently scolded the major portion of the public may take matters into its own hands and determine things for itself more than has habitually been its wont. But now, when pressing spiritual—and hence artistic—problems weigh upon humanity at large, when the largest questions are being driven ineluctably toward an issue, the partisans of futurist methods and tendencies have failed, up to the present, to expound their cause and message convincingly. But their voices are not yet stilled. The unconverted are still adjured to see with new eyes and hear with new ears.

In effect, an article prefixed with the delectable title, "On Acquiring New



Herbert F. Peyser

Ears," appeared in a recent issue of the *New Republic*. Its author is Hiram K. Moderwell, whose writings on music and the drama in the honorable *Transcript* of Boston absolve him from the need of further introduction. A most estimable litterateur, Mr. Moderwell almost invariably pronounces judgment on aesthetic questions with the discretion born of broad sympathies and a fullness of genuine understanding. The article in question calls for consideration not so much for what it says as for what it fails to say. Of the writer's benevolent disposition toward the extremist methods of composition as exemplified in the Ornstein pieces heard in New York last season, the reader is left in no doubt. Their presentation, he avers, was the most significant event of the musical year, even as the performance of the Schönberg Quartet by the Flonzaleys had been the outstanding feature of the winter before.

A New Set of Ears

Passing without incidental comment over Mr. Moderwell's definition of futurist composition as music "having antecedents as various as the French salon and the Siberian steppe"; as "having more than a superficial homogeneity"; as "having a certain uniformity in point of technical means" and as "manifesting itself to the man in the street as music which consists solely of discords," one comes upon his enumeration of the exponents of the new art—Schönberg, Ravel and Stravinsky. These he finds "creative geniuses of very nearly the front rank." What Mr. Moderwell finds in them to justify so startling a designation he does not reveal—but let that pass. What concerns us chiefly is the writer's amiable hypothesis to the effect that inasmuch as dissonance of an unprecedented order is the first fact about futurist music and insofar as it impinges disagreeably upon our ears, we must, so to speak, cultivate a new set and forget the standards and norms whereby we listened to Bach and Schubert. We must hearken to what confounds us untrammelled by any restricting sense of aural precedent.

All of which is true enough, and in this way or that, one of the commonplaces of musical aesthetics. But there is a more vital point which Mr. Moderwell makes no endeavor to clarify—assuming, naturally, that he hears these dissonances with the thorough comprehension and equanimity of one who has acquired the needful unspoiled ears. Has this music a message that warrants us in following his prescribed course? Have its composers indeed essayed to body forth those verities of life and the spirit

such as concerned—to give the greatest examples—Bach and Beethoven and Wagner? Are not these elements rather than facts of technical procedure which Mr. Moderwell mentions, the first and fundamental facts of any music, of any art for that matter, be it of the dim past or remote future? There is something curiously ironical in his mention of the new composers' love for the abstract, their preoccupation with the "essence," the "noumenon," the "*Ding an sich*." For these, which are none other than more or less inept metaphysical designations for the spirit which is life itself, constitute precisely the element through the expression of which Beethoven is glorified; and in the absence of which consists the impotence of most of those who have written since Wagner.

Beyond question the whole bizarre tendency does imply the awakening of a state of consciousness ultimately beneficial in its essence. In the blind effort at liberation from formularies that have lost their force, in the vague but impulsive promptings of the spirit for new and pregnant expression, in the nameless yearning to shake off the thralldom of the letter and to utter the mordant truth—all of which futurism intimates in terms of a gross materialism—lies a negative worth that may not be denied. Yet it seems not altogether possible that, if those of the professedly advanced cult whom we have heard, really voiced this essential spirit, the fact of an unconventional musical integument could so thoroughly conceal it from us. For as Arthur Farwell finely said in a recent article in this journal, "life knows life when it meets it."

Of this life quality the champions of futurist composition never seem to concern themselves in such disquisitions upon the new music as they may undertake. They discourse upon its unprecedented architecture and menace non-conformists with the fate of them that denied Wagner. But if it contains anything deeper they make little effort to elucidate it.

Leaps in New Directions

It is well enough to claim, as Mr. Moderwell does, that "art is continually taking fresh leaps in new directions." But it is equally incumbent upon those who commend the new forms attained through these leaps to reveal in what essentials they are superior to the old. I venture to believe that Mr. Moderwell is able to differentiate between Leo Ornstein's delineation of joy and anger. Not having heard his works often enough, I cannot do so myself—though I am far from rejecting them for that reason. I should be gratified, nevertheless, to discover in what respect this composer's expression of joyful emotion is more graphic or otherwise more persuasive than that of Schubert, of Mendelssohn or of Wagner.

"We ordinarily assume," writes Mr. Moderwell, "that music expresses by some divine charm that the composer who sings of love has discovered the proper musical statement of love's emotion. But musical materials are not discovered; they are manufactured." They are so, no doubt. But while one composer may differ extensively from another in his musical verbiage, an element of relative semblance can be depended upon to establish to general recognition the portrayal of a certain emotional state. True, the composer may be perverted to the point of experiencing

emotional sensibilities in a manner utterly different from the generality of individuals. But then his word is not for mankind at large.

We have no quarrel with Mr. Moderwell's perfectly sound and sensible plea for "new ears," for an enlarged appreciation of the scope of dissonance. We are concerned only with the artistic and spiritual validity of the ideals underlying the utilization of these new materials, however monstrous they appear in themselves.

A strange and novel idiom is by no means an inevitable barrier to the apprehension of a new art work's broader message—one recalls that singularly eloquent comment on the C Minor Symphony made by a baffled but discerning critic in Beethoven's day: "I felt myself before a door which I could not pass, but behind which I knew great events were happening." It matters little whether dissonances *per se* eventually become beautiful or not—Beethoven wrote some that remain hideous to this day. The Fourth Symphony of Sibelius, which Mr. Moderwell cites as futuristic, is a notable work not because of its dour harmonic effects, but because one senses unmistakably behind it a puissant, elemental force that addresses itself inexorably to the spirit.

HAVEMEYER EXECUTORS ANSWER MUSICIAN'S SUIT

Reply to Max Vogrich's Request for \$30,000 Is a Counterclaim of the Same Amount

Answer to the suit brought by Max Vogrich, composer and pianist, against the estate of Mrs. Emilie de Loosy Havemeyer, widow of Theodore A. Havemeyer, the sugar man, was filed in the Supreme Court of New York on Oct. 11 by Theodore A. Havemeyer of Glen Head, L. I., and William Butler Duncan, executors of the will.

Vogrich's suit asks the court to award him \$30,000 for services rendered to Mrs. Havemeyer, when, at her request, he devoted all his time and musical ability to her exclusively. The composer says that he trusted to an agreement with Mrs. Havemeyer to leave him this sum and refused all other offers for his services.

Mrs. Havemeyer died in Switzerland, on May 3, 1914, and her will, filed for probate in New Jersey, where she claimed residence, contained a bequest of only \$10,000 to the musician. The latter alleges that this instrument is not the same as one mailed in part to him by Mrs. Havemeyer. The part he saw contained a \$30,000 bequest for him, he declares.

The executors admit that the will directed the payment of \$10,000 to the musician, but contend that the money is not due him. The answer further alleges that from February, 1898, to May, 1914, Mrs. Havemeyer paid Vogrich \$30,000, and that the estate did not benefit because of his services. It is further set forth that the composer received in loans from Mrs. Havemeyer, during the periods of his services to her, sums aggregating \$30,000, which he has not repaid to the estate.

The answer asks that the complaint be dismissed, and sets up a counterclaim for the recovery of the alleged loans, aggregating \$30,000.

PLANS AND PREDICTIONS OF THE NEW YORK MANAGERS

Wolfsohn Musical Bureau Artists Make Early Start

THE season has already begun for many of the artists announced by the Wolfsohn Musical Bureau. Mme. Schumann-Heink gave her first recital in Superior, Wis., Sept. 28, and will appear in New York Nov. 2. She will make extensive tours of the Northwest, Middle West and East this year.

Several of the Wolfsohn artists will take part in the production of the Mahler Eighth Symphony to be offered by the Philadelphia Orchestra, in Philadelphia in March. These soloists include Florence Hinkle, soprano; Adelaide Fischer, soprano; Margaret Keyes, Inez Barbour, Lambert Murphy, Clarence Whitehill and Reinald Werrenrath.

Frieda Hempel of the Metropolitan arrived last week and will open her concert season Oct. 18 in Topeka, Kan. During the season she will appear in a number of joint recitals with Pasquale Amato in Pittsburgh, Chicago and other cities.

Lambert Murphy, whose tenor voice has won him an assured place in the musical field in this country, has a number of excellent engagements during the early part of the season, and will appear as in previous years at festival concerts in various parts of the country.

Other artists who are included in the Wolfsohn list are Sophie Braslau, contralto of the Metropolitan; Florence Macbeth, the talented young soprano who was a member of the Century Opera Company last season; Evan Williams, tenor; Mischa Elman, violinist; Olive Kline, soprano; Louise Homer, who will do an extensive tour beginning this month; Herbert Witherspoon, basso; Dan Beddoe, tenor; Ada Sassoli, harpist; Marguerite Melville-Liszewska, pianist; Emilio de Gogorza, baritone, and Albert Lindquest, tenor.

Moriz Rosenthal, the pianist, was announced for a tour early in the spring, but was obliged to cancel it owing to the

impossibility of getting out of Europe. Mr. Rosenthal has been living in Switzerland since the outbreak of the war.

The sad death of Mildred Potter a few weeks ago removed another prominent artist from the Wolfsohn list.

Boston, with Butte and St. Louis to follow, then Philadelphia to Dallas and New Orleans. The other was Montreal to Dallas, then back to Toronto with Des Moines and Jacksonville, Fla., to follow. And if at any one point the artist was not in fine fettle no excuses were offered or taken.

All this useless travel and fatigue could, I claim, be avoided by organization. The cases I mention were not H. & J. artists, so I am not speaking from a self-interest standpoint, for the artist—the commodity we have to sell—is here to be con-

list, as a matter of course. He has already started out on his fourth American concert tour and is attracting larger audiences than ever. He spent the entire summer in America and incidentally enjoyed the first real rest he has had in five years. He came out of his hiding place in Connecticut long enough to give three special summer concerts, two at Ocean Grove and one at Saratoga. The total attendance at these concerts approximated 25,000 persons. Mr. McCormack will limit his work this season to sixty concerts, in addition to a few



No. 1—Felix Leifels, Manager of the Philharmonic Society; No. 2—Charles L. Wagner (Bain News Service Photo). No. 3—D. F. McSweeney, Associate Manager with Charles L. Wagner. No. 4—George Engles, Manager of the Symphony Society of New York

Mr. Werrenrath has been engaged as assisting artist to Geraldine Farrar on her fall tour and he will also appear at leading festivals and in concert during the season.

Hunter Welsh, pianist, who will this season be one of the artists under the direction of the Wolfsohn Bureau, is booked to give two recitals in Aeolian Hall, New York, the first on Saturday evening, Nov. 13, and the second Jan. 17. Mr. Welsh also will give a recital in Boston, in Jordan Hall, Jan. 13, and in addition two recitals in Philadelphia, in Witherspoon Hall; one in Chicago, and probably a third in New York.

sidered, so let us look both ways and still remember the local manager who pays the bill.

This country is growing and the business of the musical managers is growing. We should stop and take thought of the future. Let us organize and put a new spirit into this great musical fabric and convert a tremendous divergency of individual interest into a unity of action. I started out with the proposition that the concert business is the embodiment of inventive genius, commercial courage, resourcefulness, adaptability, luck and a little art. I believe it. But let us cut down the unnecessary overhead charges, in other words, let us act like business men for the good of all—the local manager in particular, for the local manager is the foundation on which we all must build.

special operatic performances in Chicago.

Next on the list comes Alice Nielsen, whose name, if the question was submitted to a popular vote, would easily be found among the first four "most popular singers in America." Her recent record of 118 concerts in five months, not once missing an engagement, stands out in many respects as the most remarkable achievement of modern times. It emphasizes the truth and the timeliness of a recent tribute from one of America's foremost musical critics, who said: "Her success—won by indomitable perseverance—is an inspiration to every student of singing in America."

Miss Nielsen is booked for fifty concerts already, and in all probability will round out another "century" before she retires to the seclusion of her Maine bungalow next May.

Third on the list comes Yolando Mero, the brilliant Hungarian pianist, very frequently referred to as "the greatest of all women pianists." Mme. Mero is booked for an extensive tour during the coming season and will travel from the Atlantic to the Pacific coasts. She has been engaged for appearances with almost all of the great orchestras in the United States.

Last, but by no means least, comes genial Rudolph Ganz, the great Swiss pianist. His name is last on the list only because he will make a late start. He will not be available for concert work until the season of 1916-17.

His activities in connection with the Damrosch School of Music, and the artistic welfare of a select coterie of pupils, will monopolize all of his time during the present season.

No Season in Ten Years Has Opened So Brightly

By WALTER ANDERSON

NOT in my ten years' career as manager has a season opened up so promising, and, coming as it does after the disastrous season of last year, one feels very much encouraged.

The influx of European artists and the large number of opera singers entering the concert field has made competition very keen. However, I believe healthy competition is good—there is certainly more business to be had and it is simply a "survival of the fittest."

The large number of managers now in the field is amazing and one wonders how it is possible for all to make a living—the deduction is that the concert business must be good for so many to be engaged in it.

[Continued on next page]

ORGANIZATION—WHY NOT?

By FITZHUGH W. HAENSEL
Of the Firm of Haensel & Jones

THE American concert business is the embodiment of inventive genius, commercial courage, resourcefulness, adaptability, luck and a little art. Its achievements have been monumental, commanding the admiration of the world. But it has not been art that has won. It has been cold blooded business. The box office is the thing.

The most artistic concert course ever presented is a dire failure unless the seats are sold. To leave the local manager of the small or large city with nothing but a headache and a deficit was the condition a few years ago.

The local manager bought with the artist a lot of glowing promises. The seller said "Miss or Madame Blank was a sensation in Cohoes and packed 'em in to the very doors at Oshkosh" and produced lots of data to prove that the "artist" was a "good buy." Then the booking and promising manager went on his merry way looking for other victims. In a week or so a few cuts and some extravagant press agent gush arrived to aid the local manager. The cuts had been used until they were smooth and when tried out in the local papers the artist looked like Lydia of Vegetable Compound fame or worse. And the press matter was what might be termed the end of the limit.

Once burned, twice shy—or something like that I believe the old saw goes. At any rate after a time local managers began to book only known artists—artists who draw more than their fee—and expected those fees to be within reason. Then the leaven of common sense began to work. The idea "let the buyer beware" dropped out and in its place came the plan of cooperation. The local manager and the New York manager must

always be considered partners. Their interest is mutual. One time business pays no management. The law of diminishing returns spells bankruptcy. The local business must pay and rightly managed with mutual interest each year should be better than the year past. Give the local manager a chance—that's my motto. I want every manager I play an attraction with to make money and I do everything I can to see that he or she makes money.

The New York musical managers have made money, but they have not stopped to think about the future. There should be a managers' association—not a selfish every-one-for-himself plan, but a genuine co-operative organization.

The theatrical interests are organized and progressing, musical managers are unorganized and standing still. Every man for himself—the devil take the hindmost is the present method.

A real organization could render effective service, coping with problems essentially local, and meeting conditions peculiar to certain communities. Local managers can be helped in a hundred ways and the result will be worth while. We are all making money, but if we took up the slack and eliminated a heap of this lost motion all would benefit—not only the New York managers, but the local managers, who are our partners.

The artist must not be forgotten. The earnest, hard working artist who spends hours and hours on railway trains and stops in indifferent hotels and runs chances of pneumonia and other complaints just to be loyal to both manager and public—the artist must have a word.

Bookings are bad at times. I recall the routes of two very famous singers. The bookings of one read Victoria, B. C., to

Noted Musicians Presented by Mrs. Sawyer

AMONG the artists of eminence who will tour America in the season of 1915-16, under the management of Antonia Sawyer, Julia Culp will return for her fourth season, and Katharine Goodson, the English pianist, will make a notable tour. Percy Grainger, the Australian pianist and composer, whose success was so great last year, is to give a long list of concerts. Ferencz Hegedus, the Hungarian violinist, will make his debut in America. Mrs. Sawyer promises a surprise in Louis Graveure, Belgian baritone, also a newcomer to American concert halls.

Elizabeth van Endert, the Berlin soprano; Hardy Williamson, tenor; George Harris, Jr., tenor, and Grace Whistler, contralto, are on the list, while from the Metropolitan Opera House Margarete Ober, the German mezzo-soprano; Carl Braun, the Wagnerian bass-baritone, and Léon Rothier, the French bass, will be heard under the Sawyer management.

"Few, But Great" Is C. L. Wagner's Slogan

WITH my associate manager, Mr. McSweeney, I will, during the present season, adhere to the policy which has distinguished this concern during its brief but successful career, viz.: that we will not undertake to manage a great number of artists—only a few great artists.

The only John McCormack heads the

PLANS AND PREDICTIONS OF THE NEW YORK MANAGERS

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It is an easy matter to indulge the prospective mood and anticipate good times, but the satisfactory and definite forecast is positive bookings, and of these I have a good share.

The big choral societies that I have done business with for so many years, such as New York Oratorio Society, Boston Handel and Haydn Society, Chicago Apollo Club, Worcester Festival, Columbia University Choral Society, Springfield Choral Society, Pittsburgh Apollo Club, Men's Chorus, and Mozart Club, etc., for the most part continue their patronage. My list of singers for the coming season now includes the following: Marie Kaiser, soprano; Elizabeth Spencer, soprano; Henriette Wakefield, contralto; Christine Schutz, contralto; Ida Gardner, contralto; Charles Harrison, tenor; William H. Pagdin, tenor; Bertram Schwahn, baritone; Wilfred Glenn, basso; and the Manhattan Ladies' Quartet. For instrumentalists, Laeta Hartley, pianist; Graham Harris, violinist; Rebecca Davidson, pianist; the Kasner String Quartet, and Albin Antosch, cellist.

Hugo Goerlitz Enters Musical Managing Field

HUGO GOERLITZ, whose managerial headquarters have been in London until the war broke out, is now well established here at 15 East Fortieth Street. He had to abandon his London business, as his German name prevents him from operating in Great Britain.

"I wish to convey the fact, that I am not an agent, but an impresario, and prefer to discover products and present new talent, instead of exploiting those, who have already a reputation," explained Mr. Goerlitz.

"My biggest success was Paderewski, for whom I worked nine years, and my next great card was Kubelik, whom I brought here with Rudolf Friml, in co-operation with Daniel Frohman. I also introduced Richard Strauss to the American people. But I did not confine myself to musical stars. I also took an interest in the drama."

In 1894 Mr. Goerlitz leased Daly's Theater in London, from the late George Edwardes, and presented Eleonora Duse. At the conclusion of his last tour with Kubelik, he went as advance manager for Dr. Charles Harriss of Ottawa, Canada, to the Antipodes and there prepared the field for the Great World's Tour of the famous Sheffield Choir. Returning to England, he re-opened his old offices and had an almost immediate sensational success, when in conjunction with Mme. Amy Sherwin, the voice trainer in London, he brought out the wonderful young soprano Stella Carol, who had been discovered and trained by Mme. Sherwin. On her way to fulfil a contract with Mr. Goerlitz for the United States, which was to begin Sept. 1, she was shipwrecked on the ill-fated Arabic, and refuses to travel again until all submarine differences have been settled. This has to a great extent upset Mr. Goerlitz's plans for the fall, as he had very heavy bookings for Stella Carol and a number of brilliant offers, for this young star. According to latest advices she may be here by Christmas. Mr. Goerlitz has once more discovered a violinist. A young Hungarian girl, Mary Zentay, seventeen years of age,

Her success in London was instantaneous.

Other artists under his guidance this season, are Irma Gratz a very promising soprano of American birth, Haigh Jackson, the well-known London (Covent Garden) tenor, Lieut. Percy Richards the basso profundo, popularly known as "The Man In White," Edith Thompson, the Boston pianist, and a "dark horse,"

—Photo Underwood & Underwood, N. Y.



—Photo White Studio.



—Celebrity Photo.



—Photo F. E. Bangs.

No. 1—R. E. Johnston. No. 2—Martin H. Hanson. No. 3—Maximilian Elser, General Manager of the Booking and Promoting Corporation. No. 4—Walter David, President of Foster & David. No. 5—Charles Prescott Poore. No. 6—Mrs. Herman Lewis. No. 7—Evelyn Hopper (Associated with Mrs. Lewis as Western Representative). No. 8—Walter Anderson.

a tenor, who has not been baptised as yet. One of the prima donnas of the Boston Opera Company, and Pavlova combination, is May Scheider, whose debut in this country took place at the Chicago Auditorium on Oct. 4. She had a very successful career in Germany and Switzerland.

Mr. Goerlitz predicts a very good musical season for this winter, and he also thinks, that American born artists will come into their own at last. Desider Vecsei is under the exclusive direction of Mr. Goerlitz.

A specialty of Mr. Goerlitz's business is a Press Bureau attached to his office, where he undertakes publicity work, not only for artists under his direction, but also for others both musical and dramatic. He believes in Sunday concerts and has undertaken to organize a series of Sunday afternoon concerts on a scale similar to those at the London Palladium, where the greatest artists of the world have appeared.

of the leading orchestras, and he will also be heard in individual recital and jointly with Harold Bauer. A violinist of whom much is expected is Eddy Brown, a young American, whose achievements in Germany and England have brought him rapidly to the front.

Clara Gabrilowitsch, now recognized among the foremost of Lieder singers, will continue her recital work and will accompany her husband on a tour of the Pacific Coast. Francis Rogers, baritone, Helen Stanley, soprano, Reed Miller, tenor, and Nevada Van der Veer, contralto, will be heard in concert, recital and oratorio. The Flonzaley Quartet, now generally accorded a place second to none among chamber music organizations of the world, have returned from Switzerland.

Much Activity Among Miss Friedberg's Artists

IN spite of bad times the musical season looks better than ever, according to the statement made by concert direction Annie Friedberg. With the exception of two of her artists, they have all remained in America this summer and will start their season earlier than last year.

Carl Friedberg, the distinguished pianist, who achieved noteworthy success at his first American visit this past season, is already booked solidly up to Christmas. He opened his second tour as soloist with the Musical Art Society of Garden City, Oct. 8, and will leave for the Middle West the first week in November to be gone for about six weeks. He will make a second Western tour about the middle of January and will be heard with many orchestras, clubs and universities.

Melanie Kurt, from the Metropolitan Opera House, who jumped into fame after her debut as *Isolde* here last February, is starting to appear in concerts and is booked during October and early November, beginning in Buffalo, as soloist with the Russian Symphony Orchestra, and other engagements are with the New York Philharmonic, Brooklyn Arion Jubilee concert, at the Academy of Music,

—Photo Underwood & Underwood, N. Y.



an appearance in Chicago at the Auditorium with Casals, and many other great events.

Arrigo Serato, Italian violinist, will not return to this country because of conditions created by the war.

Wassili Besekirsky, the Russian violinist, will play with Philadelphia and Portland, Me., orchestras and many clubs and private musicales.

Rosina Van Dyck, coloratura soprano from the Metropolitan Opera House, is starting in concert work again and will be heard with various clubs and orchestras.

Nana Genovese and Adele Krueger both started a joint recital return concert tour through New England on Oct. 12, and both will be heard in single concerts in the East and West. Nana Genovese will make her New York debut at the Princess Theater Nov. 18.

Carolyn Ortmann has returned from European success in opera and will make her New York debut Oct. 19 in Aeolian Hall. Umberto Sorrentino, Italian tenor, is going on a Southern tour, which will take him away from New York for about three months.

Miss Friedberg has formed a new oratorio quartet consisting of Kathleen Lawler, soprano; Marie Stilwell, contralto; George Reimherr, tenor, and Overton Moyle, baritone, and has already a number of engagements booked for the entire quartet.

Among the new artists who start their season under Miss Friedberg's management are Marian Veryl and Louise Day, both young sopranos of great talent, who make specialties of French and English programs, and who will be heard also in joint recitals.

Claire Morden, the young American pianist, is booked quite extensively for schools and private musicales.

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Many Celebrities Adorn the List Announced by Mr. Charlton

LOUDON CHARLTON'S announcement for 1915-16 indicates that there will be no dearth of concert attractions in the country this season. In addition to most of the stars who have been on the Charlton list last year, there are several new names which are expected to figure prominently in the new season's record.

Madame Galski's, whose initial concert work in this country was under the Charlton management, will continue to

concertize until the first of the year, when she will resume her place as leading Wagnerian soprano of the Metropolitan Opera. Ossip Gabrilowitsch and Harold Bauer, whose playing both individually and jointly has ranked among the most important of last season's events, will remain in this country throughout the season, their tours taking them to every section of the country. The fact that Mr. Bauer was heard in New York alone last winter no less than twenty-one times, while Mr. Gabri-

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To Convert the Curious Into Genuine Music Lovers, Is Mr. Elser's Ambition

By MAXIMILIAN ELSEER
[President of the Booking and Promoting Corporation]



Photo Underwood & Underwood, N. Y.

SHOWMANSHIP is the basis on which we are building the business of the Booking and Promoting Corporation. But with us showmanship does not imply the use of "circus methods." The right artist or the right attraction, with the right program, in the right town at the right time, these are the various divisions of showmanship. I do not believe in giving the public what it wants. Then the concert business would degenerate into sublimated vaudeville. I believe in

working toward an ever higher artistic standard. Every artist we book is of the highest artistic attainment.

I am not slurring the great and good American public when I say that if we gave the public what it wanted the concert business would degenerate into sublimated vaudeville. A music lover in America is a real music lover, an authority. In the theatrical business it is still the practice for money-mad managers to put "Number 2 shows" on the road, with the erroneous belief that Akron, Ohio or Waco, Tex., haven't the discrimination of Broadway. But in the concert business, let an artist try to play down to the audiences in cities like these and see what happens. Because of the work of the music clubs in cities like Akron, Ohio, and Austin, Tex., for example, of women like Mrs. Katherine Bruot, and Mrs. Robert Crosby, there is more *per capita* appreciation in Akron and Waco respectively of good music than right here in New York. But real appreciation of good music in a moderate sized city can never fill a house. And a manager's work has only begun when he supplies an attraction that will thrill the real music lovers. He must assist the local people in making the mere amusement seekers part of the audiences.

Any manager who doesn't show a live interest in the box office receipts of each artist in each town, and who fails to co-operate and assist the local management up to the actual hour of the concert, both in the matter of preliminary arrangements and publicity and promotion—when he fails to do these things, he is not a manager, but a mere booking agent.

Any manager who scoffs at showmanship and says, "My artists don't need publicity," will never help to increase the appreciation of good music in this country. Theodore Thomas was a thorough-going showman. He made music lovers out of idle amusement seekers. "Popular music is familiar music," was his slogan. I say, give me anybody under fifty who is not tone deaf, and I can make him or her a music lover. The only requisite is to make your subject hear enough concerts and recitals. How to make them come—how to make them buy tickets, which is more to the point—well, that's where the showmanship comes in.

Said Ruskin back in 1844—he was speaking in the second edition of "Modern Painters," of those who view works of art: "Hundreds will be voluble in admiration for one who is silent in delight." Ruskin slighted the power of appreciation of the many. We don't. But I would rather attract a curiosity seeker to a concert than a music lover. Why? Because then one helps to make a music lover, and helps the general cause of the appreciation of music.

Please let me say again that we aren't

of the circus. Our motto is, "First be sure of the artistic worth of your attraction. Then strain every nerve to turn people away from the box office. The more people you can turn away, the capacity being exhausted, the better for the local management, and the better for the attraction."

For example, take Rochester. Mme. Fremstad opened a course there on Oct. 4. The house was well sold three weeks in advance. Yet our Mr. Macmillen went into Rochester a week ahead of the engagement and stayed right through the night of the recital. Result: capacity. Our Mr. Levenson is away out in Iowa right now. All the towns are guaranteed of course. The local people are responsible. We are sure of our guarantees, and sure our clients will make money. We want them to make all possible. Then we feel that we are doing a positive favor to every citizen of every town where we have concerts if we help induce that citizen to hear Olive Fremstad, Ernest Schelling or Francis Macmillen, or Beatrice Harrison, for example.

Yes, as an organization we have been in the business only since last spring. But as individuals we have all had some years of experience. Four of our men are university graduates, and all are graduates of the university of hard knocks, and have all a profound respect for the box office. E. L. Bernays, of the press department, is a Cornell graduate, as is also the writer. S. E. Macmillen, of the road staff, is a Dartmouth man, A. Levenson, a University of California man, while Charles G. Strakosch, who comes from the famous musical family, was educated in Berlin and elsewhere in Europe. We have all had active theatrical experience.

Concerning our artists, Mr. Schelling will do a transcontinental tour, playing with the Boston Symphony, the Phil-

harmonic, the Chicago, the Philadelphia and other orchestras. This great pianist's first New York recital will be at Carnegie Hall the afternoon of Nov. 17, Thursday. Schelling is now playing three weeks of engagements in the Middle West.

Mme. Fremstad goes as far west as Lincoln, Neb., singing three times a week, before returning to New York for her only recital of the season, at Carnegie Hall, the afternoon of Thursday, Nov. 4. Then she hastens west, singing a half dozen concerts en route to appear with Mr. Campanini's opera company. Mme. Fremstad will appear later in New York with the Philharmonic Orchestra.

Francis Macmillen gives his first New York recital of the season in Aeolian Hall the evening of Monday, Oct. 25. He will have several other New York appearances, including a concert with the Philharmonic. Macmillen is now on tour.

Mme. Matzenauer opened her concert season at the Worcester Festival. Before joining the Metropolitan Opera Company for the season she goes as far out west as Cedar Falls, Iowa, returning by way of St. Louis, where she will be soloist with Mr. Zach and his orchestra. Signor Ferrari-Fontana is a member of the Metropolitan and Chicago companies for this year, and is also at present singing some special engagements with the newly organized Boston Grand Opera Company, which is combined with the Pavlova Ballet. Sig. Ferrari-Fontana is to appear in frequent joint recitals with his wife, Mme. Matzenauer. Together they will have a Coast tour in March.

Beatrice Harrison has opened her season of appearances with Mme. Melba. This young English 'cellist, who has already gained such renown in this country, will appear in recital in many intervening cities while on the Melba tour, and after Christmas will fill a score of important recital and concert dates, including appearances with the Philharmonic here and with the Detroit Orchestra in Detroit. She will go as far west as Des Moines, Iowa, and as far south as Dallas, in recital.

Felice Lyne is a regular member of the Boston Grand Opera Company.

Mr. Mardones, whom we were booking early in the season for concert and recital, is also a regular member of the Boston Grand Opera Company.

Eva Gauthier, singer of Javanese and Malay folk songs, we have placed for the entire season in Keith vaudeville.

MUSIC LEAGUE OF AMERICA SHOWS MANY FINE BOOKINGS

THE Music League of America, of which Marie Kieckhoefer is the corresponding secretary, and of which Mrs. Otto H. Kahn, Mrs. E. H. Harriman and Mrs. Willard Straight and Mr. R. E. F. Flinsch are the sponsors, is coming to the fore in managerial activity. The League's principal artists are Paul Reimers, tenor; May Peterson, soprano of the Opéra Comique, Paris; David Hochstein, violinist; David Sapirstein, pianist; Roval Dadmun, baritone; Louise Cox, soprano of the Metropolitan Opera Company; Greta Torpadie, soprano; Salvatore de Stefano, harpist; Sara Gurovitch, 'cellist; Edna Dunham, soprano, and others.

Mr. Reimers will have a really remarkable tour. For example, he will sing six dates in the State of Texas alone. Fifty engagements will round out the season of this tenor.

Miss Peterson will be formally introduced to the New York public at a recital at Aeolian Hall, on the afternoon of Thursday, Oct. 28. All who have heard this young Wisconsin soprano, either at the Opéra Comique in Paris or privately in America, prophesy a brilliant future for her. The League has already booked Miss Peterson extensively throughout America.

Miss Cox will make a Mississippi Valley and Southwest tour before the opening of the Metropolitan Opera season and will be heard in recital at stated intervals during the opera season, when she will be given temporary leave of absence.

Mr. Hochstein, the League's brilliant violinist, will be heard at Aeolian Hall

and in thirty towns as far west as Chicago.

Mr. Sapirstein, the pianist of the six consecutive Aeolian Hall recitals last season, promises to be a genuine sensation this year.

Mr. Stefano has been booked by many clubs and societies, and will make frequent appearances as assisting artist.

Miss Torpadie will sing much this season in costume in opera in miniature, with Einar Linden, tenor, Miss Gurovitch will play frequently, and Miss Dunham will fill a number of important recital engagements.

The League is also obtaining a large number of bookings for a long list of other artists. The major artists of the League are booked by the staff of the Booking and Promoting Corporation, and the League's publicity is managed by the same bureau.

Miss Bamman Begins Managerial Expansion

CATHERINE A. BAMMAN four years ago entered the managerial field with the Barrère Ensemble as her only offering. So successful was the entrance of this unique organization of wind instruments before the American public that Miss Bamman has found it necessary to find offices downtown and is now newly located at 35 West Thirty-ninth Street, in the Commercial Engineers Building.

To begin with, Miss Bamman excited a new interest in chamber music through

the art of George Barrère and his confrères. There immediately followed such an insistent demand for these interpreters of old music that a diminutive orchestra was formed, now known as The Little Symphony Orchestra, conducted by Mr. Barrère; also, a trio, the Trio de Lutèce, composed of Carlos Salzedo, the distinguished harpist; Paul Kéfer, the popular French 'cellist, and again, Mr. Barrère.

In adding to her list such noted artists as Yvette Guilbert, Charles Dalmores, and Reinhold von Warlich, Miss Bamman's field has so widened that, in her new quarters, Avery Strakosch has joined her as associate manager.

Manager Foster Notes Interesting Experiments

"AMONG the interesting innovations we have met in our travels during the booking season is the twelve course concerts under Kenneth Robbie of Springfield, Mass.," said Kingsbery Foster of Foster & Foster. "Six of these will be choral concerts under Arthur Turner, conductor, with assisting Metropolitan artists, and six will be orchestral concerts under Dr. Emil K. Janser, conductor, with Metropolitan soloists. These concerts are given in the new million-dollar Auditorium, the most beautiful of its kind in the country.

The chorus will be the Schubert, under Mr. Turner, and it is a paid chorus. The orchestra, unlike so many of the Symphony Orchestras throughout the country in the smaller cities, is a paid orchestra; in fact, the whole proposition is on a strictly business basis, and it is given free to the people of Springfield. It is the most novel thing of its kind in the country. Its success will be followed very closely by other municipalities.

"The expenses are defrayed by voluntary subscription on the part of the audience. So far it is self-supporting, and there are no last season's deficits.

"Another novelty is the American series conducted by A. A. Van Der Mark of Lockport, N. Y., covering a number of the northern New York cities, in which artists American born or of American parentage only are to participate. This will be a venture which will appeal intensely to the American public, and will be well worth watching by the music committees of the country."

Artists under Foster & Foster management this season are: Marie Morrisey, contralto; Allen Hinckley, baritone; Estelle Wentworth, soprano; William Wheeler, tenor; Elizabeth Wheeler, soprano; Leonora Sparkes, soprano of the Metropolitan Opera Co.; Flora Keef-er, soprano; Adele Bowne, soprano; James Liebling, 'cellist; Mary Carson, soprano, and the New York Chamber Music Society, Carolyn Beebe, pianist; Bonarios Grimson, first violin; Herbert Corduan, second violin; Samuel Lifschey, viola; Jacques Renard, violoncello; Ludwig Manoly, double bass; William Kincaid, flute; Gustave Langenus, clarinet; Henri De Busscher, oboe; Ugo Savolini, bassoon; Josef Franzel, French horn; Lawrence Whitcomb, English horn.

Provides Artists for Schools and Colleges

A NEW manager with a definite purpose in the handling of his artists is Charles Prescott Poore, who describes this purpose thus: "My aim is to be the medium through which the schools and colleges in the United States shall secure their artists and special lecturers during the school and college year. I have been careful to select artists, lecturers, concert musicians and interpretative and classic dancers whose work possesses real educational value. However, if lecturers or artists not on my list are desired by the institution, I am in a position to supply them."

Mr. Poore's list of attractions is as follows:

Arthur Bergh, composer of the musical setting of Poe's "Raven" and Browning's

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"Pied Piper," assisted by Mme. Onelli-Schofield, soprano, and Berenice Nettleton, reader; Charles Keeler, poet, reading a group of his dance poems interpreted by Hilda Beyer, dancer, etc.; Cical Burleigh (University of Montana), violinist-composer, in a joint recital with Maude Doolittle (Oberlin), pianist; Paul Swan, the sculptor and painter, in interpretation of classic dancing; Hilda Beyer, classic dancer, formerly with Ruth St. Denis; Mildred Dilling, harpist, Valerie Deutscher, soprano, in costume recitals of folk-song; Frida Benneche, American coloratura soprano; Mme. Onelli-Schofield, soprano; Betty Booker, lyric soprano; Martin Richardson, American tenor; George Madison, basso; Maude Doolittle, concert pianist; Dora Becker, violinist; David Griffin, baritone; Berenice Nettleton, reader, and Marion Fowler, pianist, in opera lecture-recitals; Gladys North, violinist, and Helen Rapallo, pianist, in sonata lecture-recitals; Paul Hennesberg, flute virtuoso.

R. E. Johnston Urges Caution

LAST July, for the first time since we have had a Democratic administration, I thought I saw a little daylight. It looked like the good old healthy business we always have under the high protective tariff. I thought it was due to the great conflict in Europe, the almost complete cutting off of importation to this country and the very great increase in our export trade. During June, July and August the advance part of our business flourished. People all over the country seemed to be sanguine, or pretended to be, over the ultimate result of this country's future commercial business.

Immediately after September 1, when the people throughout the country who were engaging artists, negotiating for engagements, etc., reached the point of throwing aside the paper and pencil, and got down to the natural reality of the case and that is an investment of cash, they began to falter. Their knees became weak because they went to Mr. Smith and Mrs. Jones for their check which was due on their subscription for the concert series and three out of five of the promised subscribers had many excuses for not paying up, thus not "making good" their promised verbal or signed subscription. The local concert managers, musical clubs and societies immediately faced the problem that spelled "retrench," and they began cutting, which meant that from one-third to fifty per cent of engagements the New York managers had every reason to believe they had secured for their artists were given up, cancelled or some excuse or another made which enabled the local people to withdraw honorably.

There will be no truly healthy solid business in amusements until confidence is restored and the people feel safe in spending their money.

It is true that the war in Europe is helping this country enormously, and if it was not for the terrible conflict across the sea business conditions of the United States would be very, very much worse than they are.

The big business man, the man with money (others don't count), has no confidence, therefore he makes no investments; he enters into no great contract or business scheme, and he dispenses with all unnecessary help and assistance and finds a way of disposing of many employees, and for that reason hundreds of thousands of persons are out of employment.

I am not a calamity howler, and there is no reason why anyone should be frightened, but let everyone be careful, take care of their money, save their money, cut down their expenses and go by the old problem and that is "A half a loaf is better than none at all," thus forcing the artists to meet the situation by reducing their terms.

R. E. Johnston's artists for the season 1915 and 1916 are as follows: Marie Rappold, soprano of the Metropolitan Opera House; Anna Fitzu, a remarkable

young lyric soprano; Mabel Garrison, coloratura soprano of the Metropolitan Opera House; Maria Gay, mezzo-soprano; Giovanni Zenatello, tenor, and in joint recitals; Luca Botta, lyric tenor of the Metropolitan Opera House; Leopold Godowsky, the famous pianist; Andres de Seguro, basso of the Metro-

politan Opera House; Clarence Bird, pianist; Hugh Allan, baritone; Bradley Knoche, bass-baritone; Mary Warfel, harpist; Jean Vincent Cooper, contralto; Victoria Boshko, pianist; Nathalie Boshko, violinist, and in joint recitals; Eva Mylott, contralto; Marie Saville, mezzo-soprano; Aline Van Barentzen, pianist; Margel Gluck,

ranged by R. E. Johnston and inaugurated by John McE. Bowman, president of the Biltmore Hotel.

The dates of the musicales are Nov. 5, Nov. 19, Dec. 3, Dec. 17, Jan. 14, Jan. 28, Feb. 11, Feb. 25, 1916. The artists engaged include: Frances Alda, Pasquale Amato, Lucrezia Bori, Clarence Bird, Enrico Caruso, Camille Decreus, Mischa Elman, Geraldine Farrar, Anna Fitzu, Leopold Godowsky, Mabel Garrison, Maria Gay, Josef Hofmann, Louise Homer, Fritz Kreisler, Mme. Melba, Rosa Olitzka, Lucile Orrell, Ignace Paderewski, Marie Rappold, Louis Siegel, Andrea de Seguro, Albert Spalding, Theodore Spiering, Andre Tourret, Aline van Barentzen, Mary Warfel, Giovanni Zenatello.

"Music in the Air"— says M. H. Hanson

"ALL over the U. S. A. music is in the air," declares M. H. Hanson. "Conservatories, Symphony Orchestras, Clubs, Managers, Lyceum Bureau, Artists and festival societies are cropping up in all directions. Music at dinner, music in the parks, music on Sundays, music on week-days. Let the development go on for another ten years and this land will be leading in the realm of music, the much-talked-of atmosphere, the artistic milieu will be here.

"We shall take first place in the world's music life—we never stop half way!

"I was very much interested in the sudden development of music conditions as I met them in the West. I refer particularly to the States west of the Mississippi, which I have not visited for some years. California is a very musical country in the very truest sense of the word, so are Oregon and Washington, but I was especially astonished at what Texas is doing and at that which she is planning to hear.

"Business will be very good for most New York managers; personally I was very hard hit by the outbreak of the war. I was about to open an office in Paris in conjunction with a great French concern, the offices of the American branch had actually been arranged for that purpose and the telephone was put in on July 27, 1914. These rooms have been standing unoccupied ever since I bid adieu to fair France a few days later to make my way home to the United States. It was, of course, a great blow to me that Edyth Walker, the incomparable, could not come over, owing to the cancellation of all their contracts by the Chicago Opera Company. Miss Walker had obtained one of the most enormous contracts from the monetary and artistic point of view ever given to an artist, the fee for her second season being in excess of the one Mary Garden was supposed to have enjoyed, but I am forging ahead all the same. I have asked several artists to postpone their visits; among these are Eugen D'Albert, whom I have asked to come early in 1917, instead of 1916.

"My list of artists is not very long—but very good, and what is most important, all the artists are much in demand and keep us busy. It includes Marcella Craft, Mrs. Beach, Charles W. Clark, Julia Heinrich, Vida Llewellyn, Vera Barstow, Leo Ornstein, Arthur Alexander, George Sheffield, Claud Gotthelf, Winifred Bambrick, Eleanor Hazzard Peacock and Agnes Berry.

"Most of the important ladies' clubs and musical societies are eager to have Mrs. Beach with them. For next season, the one of 1916-17, some thirty applications for recitals have already been received. This season will find her playing in many cities. On her return from the West she opens her tour with the so important Art Society of Pittsburgh.

"As for Mr. Clark, he is now considered in Europe America's greatest baritone, while in his own country his recital tours have been veritable tours of triumph and his name has come to signify the greatest in voices and the most natural and purest in art.

"Eleanor Hazzard Peacock is another American lieder singer to have won golden opinions in Europe. Foreign critics have



No. 1—Annie Friedberg. No. 2—Hugo Goerlitz. No. 3—Mathilde McDowell, Director of the International Musical Bureau. No. 4—Alma Voedish, Manager of Concert Department, the Boston Grand Opera Company. No. 5—Office Staff of Haensel & Jones (Heber MacDonald, Publicity Manager, on Extreme Left, Fitzhugh W. Haensel Seated at Table). No. 6—Catherine Bamman (Photo by Vayana). No. 7—Avery Strakosch, Associate Manager with Catherine Bamman (Photo by Vayana). No. 8—Office Staff of Antonia Sawyer (Mrs. Sawyer Seated at Desk). No. 9—Gertrude F. Cowen. No. 10—Harriet Johnson (Representing Kitty Cheatham)

politan Opera House; André Tourret, French violinist; Camille Decreus, pianist, and in joint recitals; Rosa Olitzka, contralto; Roberta Von Kirivian, coloratura soprano; Marie Narelle, soprano; Jane Ashe, coloratura soprano; Grace Northrup, oratorio soprano; Idelle Patterson, coloratura soprano; Anne Ivins, lyric soprano; Virginia Root, lyric soprano; Marion London, lyric soprano; Rose Tyler, lyric soprano; Louis Siegel, violinist; Lucile Orrell, violoncellist;

violinist; Florence Austin, violinist; Ignace Plator, violinist; George Dostal, tenor; Jacob Rittenband, violinist, and David Bispham as Beethoven, supported by a specially selected company in an entirely unique program of music and drama, including the revival of "Ade-laide," the powerful one-act Beethoven play, preceded by "The Rehearsal," a modern comedy with music.

This season will see a resumption of the Hotel Biltmore series of musicales ar-

[Continued on page 20]

NEW YORK MANAGERS

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spoken of her 'astounding versatility,' 'great temperament,' 'vocal dexterity' and 'touching interpretations.' Her successes in the West during the past year have stimulated interest in her Eastern concerts this coming season.

"Leo Ornstein, whose unique recitals were the sensation of last winter, will again be heard in programs of a similar order. Another pianist, Claude Gotthelf, who will be heard in New York next spring, and who, during the early part of the season will play on the Coast and in the Southern States, has risen to the front rank of native pianists in an amazingly short time. Only a few days ago he was selected by the San Diego Exposition authorities from a score of pianists to perform Charles Wakefield Cadman's new Sonata at the exposition.

"Julia Heinrich will be heard in concert work in addition to her appearances at the Metropolitan. Another noteworthy singer will be Albert Schott, an American-born Wagnerian tenor, but who has received his operatic training in Germany and Italy. He will be heard here in recitals of programs of operatic airs not exclusively Wagnerian. An extremely talented young artist will be heard in Agnes Berry, a Tacoma artist, who has had not a little operatic as well as recital experience and who will be found to please particularly in Scotch and Irish songs.

"Vera Barstow, whose reputation has increased from year to year, will this season be found an even maturer and more delightful artist."

Mr. Hanson received recently from F. W. Blanchard of Los Angeles, a letter containing, among other things, the following proof of the appreciation of the success of Marcella Craft in Parker's "Fairyland" last summer, and the pleasure which his own visit to California afforded:

"I look back with a great deal of pleasure to your visit here, my dear Hanson, and to the wonderful success your star made in 'Fairyland.' The production, exclusive of the prize, cost exactly \$50,000. I thought you might like to know this, as you have always shared with us our troubles and our pleasures, and to know that we put over a thing in Los Angeles as we did 'Fairyland' and paid all the bills is something worthy of notice.

"I trust . . . that the coming year will bring you the great successes with Miss Craft that she richly deserves."

How Managers Have Promoted Our Love of Music

MRS. HERMAN LEWIS, who opened her agency in April of this year, stated, when interviewed in finely appointed offices in the Carleton Chambers, that she felt very well satisfied with business prospects.

"We are devoting our energies to advance work for the season of 1916-17, since we entered the field very late in the spring, after the majority of bookings for this year had been closed.

"A number of our artists are engaged for the Chicago Opera—George Hamlin, Eleonora de Cisneros, Marguerite Beriza, Graham Marr, Mario Sammarco. These artists are appearing in concert before the opera season.

"George Hamlin's season opened Oct. 5 in San Francisco, although, indeed, Mr. Hamlin has been filling engagements all summer. He will sing in Sacramento, San Diego and Houston, Texas, before the Chicago Company opens.

"Eleonora de Cisneros's concert season begins Oct. 18 in Minneapolis.

"Marguerite Beriza, who will sing French rôles with the Chicago Company, opens her season at Aeolian Hall, New York, in a recital with Genia d'Agarioff, a Russian baritone. These artists will have the assistance of the Russian Symphony Orchestra, under Modest Altschuler, and their program is most interesting, containing excerpts for orchestra and voice from 'Boris Godounoff' and 'Eugene Onegin.'

"Graham Marr's concert work begins in Minneapolis Oct. 18 at an operatic

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Paderewski Pleads for Food for Poland's Starving Millions



The horrors of the gigantic struggle sweeping back and forth over Poland—the war's "Eastern Front," have overwhelmed more than eighteen million inhabitants, including nearly two million Jews. Fully eleven millions of helpless women and children, peasants, workmen, the very essence and strength of the nation, have been driven into the open.

Thousands are hiding among ruins, in woods or in hollows, subsisting on roots and the bark of trees. Hundreds of thousands of once prosperous families are helpless, hungry, sick and succumbing.

Only a great wave of mankind's pity can surmount so immense a wave of human misery.

Only a great, enlightened and generous nation can help effectually our perishing nation.

Thousands must die. They are doomed. Help cannot reach them in time. But the nucleus of a continuing Poland—a Poland which although now politically non-existent has never ceased to live as a national spirit—we hope to save—we must save.

Nobody knows better than I the kindness and generosity of the American people. Ardent and prompt, warm-hearted and free-handed, they always respond with the enthusiasm of youth to everything that is true and sincere.

Is there anything more true than human pain?

Is there anything more sincere than the cry for help from those who suffer?

In the name of Christian charity, in the name of common humanity, I therefore appeal to the great American people to help through the National American Committee of the Polish Victims' Relief Fund.

Americans already have given much to other stricken nations; they may be tired of giving; yet I am certain there is no soul in this noble country who will condemn me for asking—

Some bread for the Polish women and children!

Some food for the Polish farmers!

IGNACE J. PADEREWSKI.

COLD FACTS FOR WARM HEARTS POLAND'S APPALLING TRAGEDY

MISERY INDESCRIBABLE

Devastated area in Poland, endlessly war-swept—size of States of New York, New Jersey, Pennsylvania, Massachusetts, and Connecticut.

Property loss—nine billion dollars.

Poland's young men, forced to fight in hostile armies, kill each other by thousands in fratricidal combat.

Homeless, wandering peasants—mostly women and children—11,000,000.

3,500,000 actually starving, death certain and soon unless helped immediately.

Their only "food"—bark, roots, rind and decomposing flesh of horses killed on battlefields.

Winter is now setting in! Hundreds already are dying daily.

Please make Checks, etc., payable to "National City Bank, For Polish Victims' Relief Fund"

HOW CASH GIFTS HELP

The National American Committee of the Polish Victims' Relief Fund organized June 1st, 1915, by Ignace Paderewski, famous pianist and composer, who came here for the purpose and is devoting his private means and talents to the work.

Cash contributions to date, \$103,646.04.

Needed—a MILLION dollars—at once.

Because of shipping uncertainties and urgency of situation, money is cabled to the General Committee, Lausanne, Switzerland, Pres. Henry Sienkiewicz, author of "Quo Vadis?"

Field representatives, present headquarters Cracow, purchase and distribute food.

Food is not diverted. It reaches and saves the starving.

Man! Woman!—please help these tortured innocent fellow beings. Your aid will be appreciated—greatly.

T-O-D-A-Y spells LIFE Polish Victims' Relief Fund

Aeolian Building, New York City

I enclose \$, my contribution towards feeding starving women and children in Poland. Please send official receipt.

Name

Address

NATIONAL AMERICAN COMMITTEE Polish Victims' Relief Fund

Aeolian Building, New York City

Hon. William H. Taft, Honorary Pres.

Mme. Marcella Sembrich, Vice-Pres.

Frank A. Vanderlip, Honorary Treasurer.

Depository, National City Bank.

'Phone, Bryant 6247. Cable, "Polonia, N. Y."

PLANS AND PREDICTIONS OF THE NEW YORK MANAGERS

[Continued from page 20]

concert in which he will sing the *High Priest* in an act from 'Samson et Dalila,' with Minneapolis orchestra.

"Anne Arkadij, the *lieder* singer, who is making her first appearances in America this year, opens her season in a short tour through Pennsylvania and Ohio. She will be presented in recital in Boston by Mr. Mudgett on Dec. 9. Her New York recital will be sung Jan. 11.

"Sarama Reynolds is being booked for mid-winter and spring festivals. This young soprano has a highly dramatic voice and art, and is essentially an operatic singer.

"An early success of the season was the appearance of the young prima ballerina, Eva Swain, in St. Louis, Oct. 5, when she gave with a supporting company a program at the great yearly pageant and ball of the 'Veiled Prophet.'"

Mrs. Lewis has recently added to her organization Ralph Edmunds, former

manager of the Philadelphia Orchestra, as press representative, and Jessica Williams of Boston as secretary. Mrs. Lewis expects to devote much of her time to traveling. "The personal work with clubs and managers is absolutely necessary," she declares. "My traveling representative, Evelyn Hopper, has been traveling constantly since May 1, and I have spent four of the past six months 'on the road.' This enables us to know what the local manager and club committees want, and helps us to serve them intelligently and to place an artist to the best advantage. The growing interest in orchestral and chamber music throughout the country is encouraging. Municipal orchestras and opera houses in all our splendid cities, and a National Conservatory with branches—let us all hope and work for these things. Then we shall go forward to our rightful development in music. The much maligned manager may and certainly has helped materially in developing musical tastes and interests and is not entirely without ideals."

Monetary Gain Not Object of Musicians' Concert Management

A RECENTLY organized bureau, and one which is rapidly coming to the fore, is the Musicians' Concert Management, which since its incorporation last spring, has been making itself very active throughout the Eastern field and already has extended its activities to the Middle West.

The prime motive of its founders has been to foster and aid the cause of music by bringing together those who appreciate the art in its highest form and those possessed of exceptional talent. Since financial gain is not its goal, it is a rule of the management to accept no fee whatsoever in advance from its artists, and in this way its position is made an entirely independent one. As the officers are under no obligation to advance the interests of any musician whose abilities are not of a high order, the singer or instrumentalist who has a God-given talent, but little or no financial backing, has an equal chance in the race for success with the one who is blessed with wealth in addition. This is, of course, as it should be, and what it will mean ultimately to artists and the cause of music in general, when once the workings of the Musicians' Concert Management have been fully demonstrated, only those know who have experienced the struggle. This same independent stand enables the bureau to guarantee artistic satisfaction to all its patrons.

The prominence of its officers, which include such well-known musicians as John W. Frothingham, Mary R. Callender and Florence L. Pease, all of whom are closely identified with musical affairs in New York, together with its worthy ideals, has given the bureau an especially strong appeal in the cases of music clubs, colleges, choral societies and all musical organizations which have the cause of music really at heart.

First on the list of artists to be presented by the Management will be Mme. Povla Frisch, the Danish-French soprano, who arrived early in the month for her first professional visit to this country. Her New York debut will take place at Aeolian Hall in the afternoon of Nov. 10, when she will be heard in a song recital, the program of which will feature the works of modern French composers. In Europe, Mme. Frisch enjoys a foremost position among *lieder* singers, and her coming will be an interesting event. An extensive tour has been booked for her, and will include appearances in Buffalo, Boston, Chicago, Detroit, Minneapolis, Hartford, Oberlin, Ohio, and Norwich, Conn., in addition to numerous private engagements in New York. Jean Verd, the brilliant young French pianist, will be associated with her as accompanist.

Other artists whose affairs are being directed exclusively by the Management include Emma Roberts, the American contralto, who has enjoyed operatic success abroad and already has been heard

extensively in concert and oratorio in this country; Miriam Ardini, a coloratura soprano, who repeated in Boston last winter, the triumphs which she had won during a career in opera in Italy; Henry Parsons, the English tenor, whose New York debut at the Little Theater last winter is a happy memory; Edgar Schofield, the American bass-baritone, formerly a member of the Quinlan Opera Company, and now soloist at St. Bartholomew's Church, New York; Winifred Christie, a young and charming pianist, whose recitals have been features of the London musical seasons for several years past; Gaston and Edouard Dethier, the noted Belgian artists, who are to be heard jointly in sonata recitals for piano and violin, for Gaston Dethier is becoming as widely known as a pianist as he has long been as an organist; Artur Argiewicz, the eminent Polish violinist, who is now second concert master of the New York Symphony Orchestra, and Sascha Jacobsen, the latest winner of the Loeb prize at the Institute of Musical Art, and a violinist who reflects the greatest credit on his teacher, Franz Kneisel.

Also by special arrangement the Management represents Arthur Shattuck, the American pianist, in Eastern territory.

Alma Voedisch Presents Boston Opera Artists

ALMA VOEDISCH, who has a national reputation as a manager, has been secured by Max Rabinoff to manage the Concert Bureau of the Boston Grand Opera Company. The offices of the Bureau are in the Metropolitan Opera House Building, New York, where Miss Voedisch will make her headquarters. On account of her ability and successful assistance in the management of the Minneapolis Symphony Orchestra for three years, together with her two years' experience in booking her own artists, which included five transcontinental trips, constituting important events in

the musical world, she has become a factor to be reckoned with in managerial circles.

Mme. Julia Claussen, the famous contralto, will remain with Miss Voedisch and other artists who will be under the inclusive management of the Concert Bureau of the Boston Grand Opera Company will be announced in the near future. Many of the singers now appearing with this opera company will also be available for concerts.

Mrs. Cowen Finds Bright Outlook on Coast Trip

By GERTRUDE F. COWEN

IN traveling through the West to the Coast and return I have found musical conditions encouragingly good. Clubs everywhere are demanding legitimate artists and paying legitimate prices for them. Of course, where the great reputation of an artist has not yet been able to secure for him box office standing in keeping with this reputation the discrepancy must be met by the manager and artist, either by lowering the fee or by doing without the engagement. In this way the musical-economic situation becomes equalized.

The field is constantly growing, changing and developing, so that there is always room for the artist who can "deliver the goods" irrespective of whether his rank be of the very highest or otherwise.

My own season looks very prosperous with many splendid bookings already made for Mme. Sundelius, Marguerite Dunlap, Irma Seydel, Marion Green and Havrah Hubbard.

Mathilde McDowell Heads New Bureau

MATHILDE McDOWELL, the young director of the International Musical Bureau, is fast coming into prominence in the managerial line. It was this enterprising young woman who brought over the lyric tenor Romani and his teacher, the baritone Duval, well known in Italy and France. Romani is said to be the possessor of the highest and purest *bel canto* tenor voice since the days of the great Rubini. With these European celebrities, and a goodly array of American talent Mrs. McDowell should play an important part in the season's musical doings. Walter L. Rosemont, with his original compositions, Daisy Allen, the charming interpreter of French and English songs and Jerome Uhl, the favorite baritone, late of the Century Opera Co., are among Mrs. McDowell's American artists.

Harriet Johnson Again Miss Cheatham's Manager

FOR the noted American artist, Kitty Cheatham, Harriet Johnson has booked a season that will surpass in activity and extent any of Miss Cheatham's previous ones. Miss Johnson's work and ideals are so closely bound up with those of the unique artist that it is no longer possible to think of one apart from the other. The demand for Miss Cheatham's services is all the more extensive these days because of the convulsed state of the world and the salutary nature of her mission is now felt to be more valid than ever. Her tour has already begun.

All American-Born Artists on Foster & David Schedule

By WALTER DAVID
President of Foster & David

ON an advertising page of this issue we are announcing the artists who will be under our management for the coming season. The dominant feature of this announcement is that every one of these artists is a native-born American. This is not a reflection upon any foreign artist. We know many and like them, but in so far as we are concerned, for this season, we know that we are presenting

artists of superior ability, the equals of any, and all American. We are, we believe, the first managers to make such an announcement. The time and tendency are ripe for it. Americans are now giving the proper credit to their own artists, and the success of the American movement is due in large measure to the untiring devotion of MUSICAL AMERICA to the cause, and for this splendid achievement, Foster & David extend to MUSICAL AMERICA their thanks and appreciation.

After her New York holiday recitals, Miss Cheatham will travel as far as Texas and will do much work in the Middle West as far as Cedar Rapids. She is also in great demand for spring festivals, while her success with the Philharmonic in New York last season has occasioned numerous requests from out-of-town orchestras for a repetition of the same program.

Miss Johnson (who, by the way, concerns herself quite as much with the artistic aspects of Miss Cheatham's recitals as the business end) will also manage the New York recital of the young American pianist, Alice Virginia Davis, at the Princess Theater this month. Hitherto she has rejected many offers to manage other artists.

Winton Enters Field as Dostal's Manager

ONE of the most recent entries into the New York managerial field is Victor C. Winton, who has opened offices in the Aeolian Building. The fact that this country will witness a greater influx of artists this year than ever before need be no sign for general alarm, believes Mr. Winton. He feels that the public will have its best chance yet to compute real artistic values, and that it will not be surprising if a general shake-up of these values is the result. He further believes that our own artists are going to stand a better chance of being recognized and that values inflated from the other side of the Atlantic are going to be cut down.

For the present Mr. Winton is entering the field with the intention of featuring the American lyric tenor, George Dostal. He will act as Mr. Dostal's sole representative and has extensive arrangements in hand which will result in a tour for this artist and his concert company from coast to coast.

Maud Powell's Tour Throughout the Country

H. GODFREY TURNER announces that Maud Powell, who opens her season in Boston on Oct. 17 will give her annual New York recital at Aeolian Hall on the evening of Tuesday, Oct. 26. Her program promises a revival of de Beriot's Concerto, No. 7. The d'Indy Sonata for piano and violin will be played, the piano part being taken by Arthur Loesser, the gifted young New York musician. Early eighteenth century composers will be represented by Rust and LeClair, while a final group of solos includes novelties by Victor Herbert, Percy Grainger and Edwin Grasse. Mme. Powell will appear throughout the United States and will again play in Hawaii.

Laszlo Schwartz Has Perpetual Optimism

LASZLO SCHWARTZ, the manager of Helen Ware, has a just cause for voicing his perpetual optimism about the coming season. To use Mr. Schwartz's own words:

"We have built on a solid foundation. Hardtimes or keen competition could at the worst only temporarily affect our bookings, but never keep us from success. From the moment we realized that success in an artistic career cannot be accomplished at Presto Tempo, we buckled down to a hard grind.

"In two seasons Faith and Work produced the following results: Helen Ware played in recitals and with symphony orchestras in almost all the important music centers from New England to Denver, all throughout the Northwest and South.

"From personal experience gathered in Europe, and all parts of the world, I can state with absolute certainty that to-day America presents the greatest opportunities to concert artist and musicians in all walks of life."

Directs Artists' Tour and Concerts in Theater

ARTISTS presented by Alfred M. Gouldon are Herman Wasserman, the young Viennese pianist; Marie Deutscher, the American violinist; Sergei Kotlarsky, the young Russian violinist. Another artist in whom Mr. Gouldon is interested is Anton Amagnio, tenor. Aside from his managerial business, Mr. Gouldon has also charge of the Harris Theater for booking of rentals for concerts, recitals, musicales, etc.

MUSIC STUDY AND THE PIANOLA



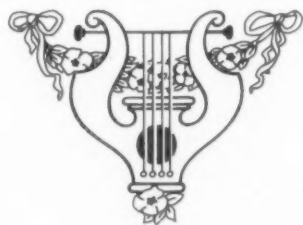
Theo. Leschetizky

As a pianist of distinction and as a composer of much talent and high skill, Leschetizky has attained an enviable position in the world of music.

And as a teacher—as the principal master of Paderewski—every musical educator holds Leschetizky in great respect. His endorsement of *The Pianola*, following a very full experience with this instrument, is unequivocal—conclusive.

He says—

"The Pianola is the only piano-playing device deserving of serious consideration from the musical world."



THE art galleries and libraries of the world are filled to overflowing with the masterpieces of art and literature. The inspiration of their perfection is open to everyone for the seeking. But the masterpieces of music... even the most fortunate of us can know only a few score out of the thousands. For the student of music may not listen at will to a Beethoven Sonata or a Grieg Concerto, as the student of art may stand before a Titian or a Rembrandt, or the English scholar may leaf through a volume of Tennyson.

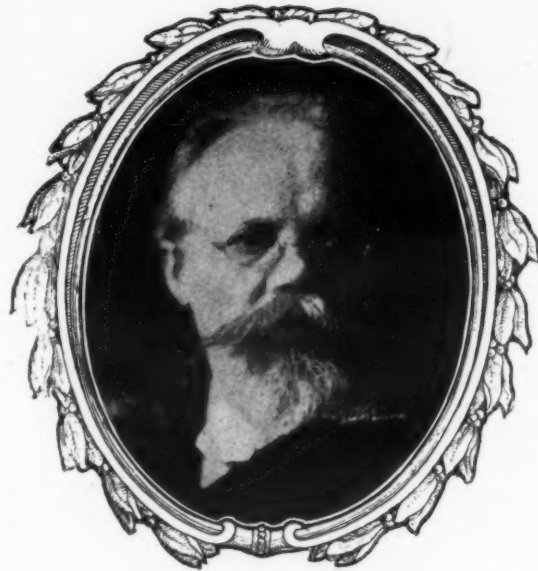
That, let us hasten to say, *was* the state of affairs. The advent of *The Pianola* has worked a revolution.

The Pianola makes *music* as available as books or pictures. It affords the means of studying the works of the master musicians of all time.

In the home *The Pianola* stimulates musical interest. It imparts a knowledge of, and a taste for music of the highest type. It makes possible an actual study of *music*, not merely of dull, monotonous technique, and brings to the daily practice hour the enthusiasm of understanding and appreciation. It affords everyone the delightful culture that comes of mental association with the masterpieces of musical literature.

The Pianola has deservedly received the enthusiastic acclaim of musical educators everywhere. Theodor Leschetizky, Marchesi, Dr. Carl Reinecke, Frank Van der Stucken, and Hans Richter of the Hochschule in Berlin, Sir A. C. MacKenzie, Prof. Walter R. Spaulding, George Coleman Gow, Albert E. Stanley—practically every eminent European and American musician actively engaged in musical education, recommends *The Pianola*, and in many cases uses it in his own studio and classes.

The endorsement of pianists, of musical instructors, of educational authorities, the almost unanimously favorable verdict of cultured, thinking men and women, prominent in every civilized nation of the world, has established beyond question or dispute *The Pianola's* position as one of the most important factors in modern musical education.

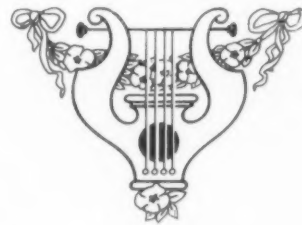


E. Humperdinck

An endorsement of *The Pianola* written by Professor Humperdinck must carry great weight with everyone interested in musical education. For Humperdinck is not only a notable composer, but also one of the greatest teachers of harmony and composition.

Humperdinck says—

"My Pianola has been played by my children now for about nine years and its effects have been really very satisfactory to me. The *Metrostyle* device appears to me to be particularly important to the amateur for the obtaining of a standard musical interpretation."



THE AEOLIAN COMPANY

Aeolian Hall, 29-33 West 42nd St., Between 5th and 6th Aves.

"Makers of the Aeolian-Vocalion—Largest Manufacturers of Musical Instruments in the World"

BOSTON IN VANGUARD IN ALL BRANCHES OF MUSIC

City Now Has Its Own Opera Company Again in Organization Assembled by Max Rabinoff—Three-Weeks' Season by Metropolitan Company Arranged For—Interest in Boston Symphony Subscription Series an Indication of General Musical Prosperity—All the Leading Artists Now in America to Appear in Ellis, Mudgett, Steinert, Tremont Temple and Kronberg Concert Courses—Host of Choral Societies at Work in City and Suburbs—At the Music Schools

Bureau of Musical America,
No. 120 Boylston Street,
Boston, Oct. 11, 1915.

IT is made evident by the concert and operatic announcements of the season that Boston will have one of the most interesting winters, musically speaking, in its history. Fortunately, the managers' artistic enterprise and confidence in the support of the public does not seem to have been misplaced, so far as all indications observed up to the present time may be interpreted. A sort of a barometer of the state of the musical public mind is furnished by the auction sales of symphony seats, which totalled this season about twenty-five per cent more than the auction sales of last year, and represent what is probably the best auction sale in the memory of the Boston Symphony management.

The list of soloists for the Symphony concerts (Melba, Farrar, Paderewski, Kreisler, Bauer, Ruth Deyo and Ernest Schelling) has already been announced in *MUSICAL AMERICA*. In addition to the subscription concerts in Boston, there will be given the usual series of eight concerts in Cambridge. These concerts have always been an important feature of the orchestra's season in Boston. It was Major Higginson's idea from the beginning that Harvard University should have the benefit of the Boston Symphony Orchestra at a minimum cost, so that the prices for these Cambridge concerts have been almost nominal. The capacity of Sanders Theater is not large, but the acoustics are unsurpassed, and in spite of the necessity of reducing the numbers of the orchestra for these concerts, the effect is one of uncommon sonority and brilliancy. The one auditorium which equals Sanders Theater in the experience of the Boston Symphony is the Lyric Theater in Baltimore, which, like Sanders Theater, has an entirely wooden interior construction.

Three pianists will appear as soloists at the Cambridge concerts: Ossip Gabrilowitsch, John Powell, an American, and Alice Eldridge, of Boston. The other soloists so far announced are Josef Malkin, 'cellist, and Sylvain Noack, second concertmeister of the Orchestra. Members of the orchestra will also be soloists at the regular subscription series here.

Next in importance come the Sunday concerts organized by C. A. Ellis and Louis Mudgett. Their list of artists, so far as completed, is the most interesting in the history of these concerts. The soloists thus far engaged are the following:

Oct. 10—Paderewski, Benefit Polish Victims' Relief Fund; Oct. 17—Mme. Melba and company; Oct. 24—Mary Garden and company; Oct. 31—John McCormack and company; Nov. 7—New York Philharmonic Orchestra and Harold Bauer; Nov. 14—Geraldine Farrar and company; Nov. 21—Fritz Kreisler; Nov. 28—Clarisse Coudert, soprano; Dec. 5—Mischa Elman; Dec. 12—Boston Symphony Orchestra Pension Fund; Dec. 19—Paderewski; Dec. 26—Handel and Haydn Society; Jan. 2—Fritz Kreisler; Jan. 9—Emmy Destinn; Jan. 16—Bauer and Casals; Jan. 23—Mme. Gadske; Jan. 30—Fritz Kreisler; Feb. 6—Mme. Sembrich; Feb. 20—John McCormack; Feb. 27—Handel and Haydn; March 5—Boston Symphony Orchestra Pension Fund; March 19—Schumann-Heink; April 9—Mischa Elman; April 23—Handel and Haydn.

Mr. Mudgett's concerts will include three by the Flonzaley Quartet, three by the Kneisel Quartet, the Boston Quartet and the Longy Club of players on wind instruments. Mr. Gabrilowitsch will give a series of six historical recitals, ranging from early Italian, French and German music to modern music by Chopin, Liszt, Brahms and contemporaneous composers. The list of these concerts is complete up to the first of the New Year. In the months of January, February and March, 1916, many concerts will undoubtedly be added to this list. The events take place in Jordan Hall, unless otherwise mentioned:

Oct. 23—Ossip Gabrilowitsch, pianist; Oct. 25—Emilio de Gogorza, baritone; Oct. 28—The Ondricks, violinists; Oct. 30—Geraldine Farrar, soprano, Symphony Hall; Nov. 2—Kneisel Quartet, Steinert Hall; Nov. 3—Albert Spalding, violinist; Nov. 4—Florence Hinkle, soprano; Nov. 5—Ossip Gabrilowitsch, pianist; Nov. 8—Oulakoff, Russian baritone; Nov. 9—George Copeland, pianist;

Nov. 10—Evan Williams, tenor; Nov. 11—Fanny Bloomfield Zeisler, pianist; Nov. 13—Marcia van Dresser, soprano; Nov. 16—New York Symphony Orchestra and Mischa Elman, violinist; Nov. 17—Sascha Jacobson, violinist; Nov. 18—Longy Club; Nov. 22—Arthur Shattuck, pianist; Nov. 22—Josef Malkin, 'cellist; Nov. 27—Ossip Gabrilowitsch; Nov. 30—Kneisel Quartet, Steinert Hall; Dec. 1—Vera Barstow, violinist; Dec. 2—Flonzaley Quartet; Dec. 4—Julie Culp, mezzo soprano; Dec. 6—Louis Cornell, pianist; Dec. 8—Ethel Leginska, pianist; Dec. 13—Percy Grainger, pianist; Dec. 15—

be delivered by three eminent singers, with an assisting instrumentalist of renown.

The list of singers, with few exceptions, is completed, and arrangements for the remaining artists will be made upon the arrival in this country of Signor Gatti-Casazza, manager of the Metropolitan Opera Company, New York. The artists already engaged are: Emmy Destinn, Olive Fremstad, Johanna Gadske, Lina Cavalieri, Mme. Matzenauer, Frances Alda, Marcella Craft, May Peterson, Greta Torpadie, Johannes Sembach, Lucien Muratore, Edoardo Ferrari-Fontana, Paul Althouse, Eina Linden, Paul Reimers, Pablo Casals, Kathleen Parlow, Mark Hambourg, Beatrice Harrison, George Proctor, Hans Ebell, Ethel Leginska, Arkady Bournstein, Ernest Schelling and Leo Ornstein. The date of the first performance is Nov. 1, when Mme. Gadske, Mr. Sembach and Beatrice Harrison, 'cellist, will appear.

Steinert Concerts

Among the concerts booked for the season at Steinert Hall are the following:

Heinrich Gebhard, the pianist of this city, who will give the first of a series of piano recitals on Tuesday afternoon, Nov. 9. His programs will contain music of romantic and ultra-modern composers, such as Schönberg, Albeniz and Leo Ornstein.

David Hochstein, the young Russian violinist, who will give a recital on Nov. 15.

Mme. Gladys Weil-Axman, soprano, who was soloist last season with the Russian Symphony Society of New York and who will give a recital Nov. 18.

Edith Thompson, pianist of this city, who will play on Nov. 23.

Leo Ornstein, who will give a series of recitals in which he will play only composition of the most "advanced" composers of the present day, including many compositions of his own.

Stephen Townsend, who will give several song recitals.

Parker Phinn, baritone, in recital. Katherine Kemp-Stillings, violinist, and Guy Maier, pianist, who will give a recital of sonatas on Nov. 23.

The New Boston Opera Company

The newly organized Boston Grand Opera Company, Max Rabinoff, director, with Anna Pavlova and her Ballet Russe, will give a season beginning Nov. 15 at the Boston Opera House. With this company come many of the principal singers of the former Boston Opera Company, and there will be presented new and old operas and ballets. A new work especially composed for Pavlova by Joseph Holbrooke is the mmo-choreographic opera, "The Enchanted Garden." Here is a list of the programs to be given in Boston—in the case of the operas, with the scenery and costumes of the Boston Opera Company under Mr. Russell's direction:

"The Dumb Girl of Portici" (Auber). Elaborately revived (first time in America for forty-five years) in conformity with the modern art-form of mmo-dramatic opera.

"L'Amore die tre Re" (Montemezzi). Followed by "Orfeo" ("Elysian Fields") (Gluck). With Anna Pavlova, entire Ballet Russe, chorus and principals.

"Madama Butterfly" (Puccini). Followed by "Snow Flakes" from Tchaikovsky's "Nut Cracker" ballet. With Pavlova and Ballet Russe and chorus.

"Faust" (Gounod). Including "Walpurgis Night." With Pavlova and Ballet Russe. "Rigoletto" (Verdi). Followed by a Suite of Spanish Dances (Massenet). With Pavlova and Ballet Russe.

"Carmen" (Bizet). Including its complete original ballet elaborated with a series of Spanish Dances (Bizet) as presented at the Grand Opera in Paris and the Imperial Opera in Petrograd. With Pavlova and entire Ballet Russe.

"Tosca" (Puccini). Followed by the complete ballet of "Romeo and Juliet" (Gounod). With Pavlova and Ballet Russe.

"Otello," with divertissements by Pavlova and Ballet Russe.

"Gioconda" (Ponchielli). Including "The Dance of the Hours" and complete ballet. With Pavlova and Ballet Russe.

"Pagliacci" (Leoncavallo). Followed by "Coppélia" in two acts (Delibes). With Pavlova and Ballet Russe.

"The Secret of Suzanne" (Wolf-Ferrari). Followed by "Raymonda" in two acts (Glazounov). With Pavlova and Ballet Russe.

"The Enchanted Garden." The new mmo-choreographic grand opera by Joseph Holbrooke, cast including Pavlova, stars of the Boston Opera Company, entire Ballet Russe and chorus.

Metropolitan Company's Visit

In April the Metropolitan Opera Company will give a three-weeks' season in Boston, and will bring with it Mr. Diaghilew's troupe of Russian dancers, with the same settings and the same orchestra which will accompany the dancers in New York and throughout their tour.

The Boston Quartet, consisting of Sylvain Noack, Otto Roth, Emile Ferir and Alwin Schroeder, and which was well received last winter in its first season, will again give three concerts during the winter in Jordan Hall, on Dec. 15, Jan. 19 and March 1. The assisting artists will be Ruth Deyo of Cambridge, who is also soloist with the Boston Symphony Orchestra in Boston; Mrs. Ethel Cave Cole and Ernest Schelling. The programs will be taken from work for strings by Beethoven, Mozart, Dvorak, Malachewski, Brahms and Chausson.

On Oct. 17 Maud Powell will give a violin recital at the Tremont Theater for the benefit of the Boston Music School Settlement. Mme. Powell will be assisted by Arthur Loesser, pianist.

The popular series of concerts known

A Summary of Boston Musical Sources

Boston Symphony Orchestra.
Boston Grand Opera Company and three-weeks' season by Metropolitan Company.
Ellis, Mudgett, Steinert, Tremont Temple and Kronberg Concert Courses.
Fourteen Choral Societies in City and Suburbs.
Four Leading Musical Clubs.
Some of the Country's Leading Music Schools.

as the Tremont Temple Concert Course will offer an exceptionally interesting array of talent. The artists thus far engaged are Alice Nielsen, soprano; Irma Seydel, violinist; Felice Lyne, soprano; Heinrich Gebhard, pianist; Arthur Hackett, tenor; Evelyn Scotney, soprano; Howard White, basso, and Michael J. Dwyer, tenor.

Another attraction of an unusual nature will be the appearance of David Bispham, the eminent baritone, as *Beethoven* in Hugo Müller's play in Jordan Hall on Oct. 29 and 30. The play, "Adelaide," will be followed by a concert in which Mr. Bispham will be assisted by Marie Narelle, mezzo-soprano; Idelle Patterson, soprano; Henri Barron, tenor; Graham Harris, violinist, and Kathleen Coman, pianist.

Three Cecelia Society Concerts

The Cecelia Society, with Chalmers Clifton, one of the youngest and most promising musicians of this city, as its musical director, held its first rehearsal of this, its fortieth season, on Oct. 7 at the rooms of the Harvard Musical Association. The first concert has been set for Dec. 16 at Jordan Hall, when a performance of Franck's "Beatitudes" will be given. At this concert the chorus will be assisted by George Harris, Jr., tenor; Burton Piersol, baritone, and Marion Green, the Chicago basso, with other soloists to be announced later. The two other concerts will be given on Feb. 17 and May 4, when the programs will be made of standard works, with orchestra and eminent soloists assisting.

The new president, as has already been announced in *MUSICAL AMERICA*, is Henry Lowell Mason, who is entering upon his duties with his customary enthusiasm and efficiency. The board of directors has decided to enroll a new form of member, to be known as a "subscribing member." Thus, anyone subscribing \$10 for the season will receive two tickets for the concert; those subscribing \$5 will receive one ticket. The regular price for the highest ticket is \$2 for a single concert. The first rehearsal gave evidence of much enthusiasm in the society, and was indicative of a prosperous season. Howard M. Goding is the society's accompanist.

Preceding the first rehearsal of the

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Dr. Karl Muck, Conductor Boston Symphony Orchestra (above), and Emil Mollenhauer, Conductor Handel and Haydn Society and Apollo Club

Boston Quartet; Dec. 15—Mme. Frisch, soprano; Dec. 18—Ossip Gabrilowitsch; Jan. 4—Kneisel Quartet, Steinert Hall; Jan. 19—Boston Quartet; Jan. 20—Longy Club; Jan. 27—Flonzaley Quartet; Jan. 28—Josef Hofmann, pianist, Symphony Hall; Feb. 9—Raymond Havens, pianist; Feb. 24—Minneapolis Symphony Orchestra, Symphony Hall; Feb. 26—Ossip Gabrilowitsch; March 1—Boston Quartet; March 9—Longy Club; March 14—Kneisel Quartet; March 16—Flonzaley Quartet; March 17—Ossip Gabrilowitsch.

Kronberg Musicales

A concert series of unusual attractiveness has been announced for this city for the coming season by S. Kronberg, the impresario who staged the remarkable "Siegfried" performance in the Harvard Stadium last June. The concerts will be held in the large ballroom of the Copley-Plaza Hotel, the management of this hostelry co-operating with Mr. Kronberg in the promotion of the series. The concerts will take place fortnightly on Mondays at 11 o'clock in the morning throughout November, December, January and February. Each program will

BOSTON IN VANGUARD IN ALL BRANCHES OF MUSIC

[Continued from page 23]

season, the board of directors of the Cecelia Society appointed three new members to the board: Edward Burlingame Hill of Boston, Thomas S. Perry of Boston and Thomas Whitney Surette of Concord.

Choral Union's Nineteenth Season

The People's Choral Union is entering upon its nineteenth season. The object of the organization is to encourage the love of good vocal music, and to provide advantages of musical instruction. Men over eighteen years of age and women over sixteen are eligible. The usual mid-winter concert of the Union is to be postponed this season, and a new departure inaugurated. It is proposed to hold three "Neighborhood Sings," one each in November, December and January, in suitable halls. These "Sings" will be under the able leadership of Frederick W. Wodell, the society's director, and will be free. They will consist of chorus work by members of the Union and singing by the audience. An efficient orchestra will support the singers.

At the annual spring concert of the Union, to be held in Symphony Hall in April, Verdi's "Requiem" will be sung by the full chorus, soloists to be announced later, and a selected orchestra of symphony players assisting.

The Apollo Club of Boston, an organization of eighty male voices, organized in 1871, has given, under the able conductorship of the late B. J. Lang and the present Emil Mollenhauer, 227 concerts. It is a natural result then that the high reputation this club enjoys should follow. The singing of part songs is always the principal feature of its programs.

In personnel the membership has been singularly constant. Mr. Lang, the original conductor, remained with the club for thirty years, yielding his baton to Mr. Mollenhauer on June 8, 1901. This season the club will sing four concerts under Mr. Mollenhauer's baton, on the Tues-

day evenings of Nov. 16, Jan. 11, March 7 and April 18, in Jordan Hall. In the November concert Evelyn Scotney will be the assisting soloist. In the January concert the club will be assisted by the American Spring Quartet; March 7 by Marie Piersol, coloratura soprano, and, in the final concert, Signor A. Torello 'Ros, the double bass soloist, and Michael J. Dwyer, a former member of the club.

The Choral Music Society of Boston, comprising sixty trained voices, Stephen S. Townsend, conductor, will give its first concert of this, its third season, on Dec. 14, in the First Church, Berkeley and Marlboro Streets. The program will consist of "Jephtha," by Giacomo Carissimi (1600), an oratorio for solo voices, mixed chorus and string orchestra and organ accompaniment; Wolf-Ferrari's "Talitha Kumi" ("The Daughter of Jairus"), the text according to St. Mark and the work in two parts, calling for three solo voices, tenor and two baritone, and orchestra, and also "Benedictus," by Sigfrid Karg-Elert, for chorus, soloist, with violin, harp and organ accompaniment and "Behold, I Come from Heaven Above," for chorus, soprano soloist, boy choir, organ and violin accompaniment. The second concert will be given in late winter in Jordan Hall, and will be an a cappella program with assisting solo singers.

Music-Lovers' Club

The president of the Music Lovers' Club of Boston, Mrs. Edith Noyes Greene, has announced that for its fifth season, meetings will be held in Steinert Hall from November to May, on the first Monday of each month at eleven o'clock in the morning. The club now has a membership of more than 300 and has tripled its membership in four years.

The opening concert on Nov. 1 will be a recital by the pianist, Heinrich Gebhard. On Dec. 6, which will be known as "American Day," Alice Eldridge, the young Boston pianist, will play the Second Concerto of MacDowell, with Roy Greene at the second piano. (This is the Concerto that Miss Eldridge will play

on March 23 at the Boston Symphony Orchestra concert in Cambridge, under direction of Dr. Muck.) The songs of Boston composers will appear on this program, and will be sung by prominent Boston singers, with the composers at the piano. The programs of the remaining concerts will be announced later. A special reception ("Founders' Day") will be given in May by officers and members to the president and founder, Mme. Greene.

The Chromatic Club, Mrs. A. Julian Rowan, president; Mrs. Minnie Little Longley, vice-president; Winetta Lanson, secretary and treasurer, will give its customary series of ten concerts on Tuesday mornings at the Tuileries. The club is in its twenty-eighth season. The list of active members—there is no associate membership in this club, which sets it apart from other musical clubs in Boston—numbering 100, is practically full this year.

The president of the Musical Art Club is Mrs. S. B. Field; the first vice-president, Mrs. Sullivan S. Sargent. The chorus will be enlarged to fifty voices this year, and will be directed by Stephen Townsend. Rehearsals will start in January and the final concert will be given in May in Jordan Hall.

MacDowell Club Has New Director

The season of the MacDowell Club will be one of the most important in the history of that organization. The newly appointed director of the club, George Longy, the first oboist of the Boston Symphony Orchestra, has arranged exceptionally interesting programs for the orchestral concerts given in midwinter and in the spring. Compositions by Beethoven, Ravel and Slunucko will make the program of the first concert. The soloist for the spring concert by the full orchestra will be Marjorie Church, who will play the Saint-Saëns F Major Piano Concerto. The orchestra will be larger than ever before in its history, especially in the wood-wind department.

The opening reception of the year, on Nov. 17, in Copley Hall, will be given

for Aurelio Giorno, a young Italian pianist, who comes to this country for the first time, intending to settle here and teach. Mr. Giorno studied the piano with Sgambati and later profited by the counsels of Busoni, Gabrilowitsch and Lhévinne. He has played in Berlin, London, Rome, Copenhagen, Munich and other cities. On the 17th he will play pieces by Bach-d'Albert, Schubert, Chopin, Liszt, Giorno and Rubinstein. The fortnightly concerts of the MacDowell Club, in Copley Hall, will start Dec. 1.

Handel and Haydn Society

The first rehearsal of the Handel and Haydn Society, Emil Mollenhauer, conductor, took place on Oct. 10 in Jacob Sleeper Hall. The choral works to be performed this season are Handel's "Messiah," Dec. 25 and 26; Mozart's Requiem and Mendelssohn's "Walpurgis Nacht," Feb. 23, and Handel's "Judas Maccabaeus" on Easter Sunday.

The list of soloists is unusually strong, including Margaret Keyes, Caroline Hudson-Alexander, Reed Miller and Clarence Whitehill, who will form an unusually strong and well balanced solo quartet for both performances of the "Messiah"; Lambert Murphy, Christine Miller, Wilfred Glenn, Frederic Martin and others to be announced. The president of the Handel and Haydn Society is Courtenay Guild; vice-president, John C. Brodhead; secretary, Duane White.

Suburban Choral Societies

The singing society in Salem, known as the Salem Oratorio Society, Frederick W. Cate, conductor, and which is the second oldest organization of its character in this country, has begun its forty-eighth consecutive year. This season the society will give three concerts. On Dec. 19, "The Messiah" will be sung; on Feb. 3, a miscellaneous program, and on Easter Sunday, April 23, the oratorio, "St. Paul." These concerts will be given in the Tabernacle Church, Salem, with Ralph B. Ellen organist, and at the last

[Continued on page 25]



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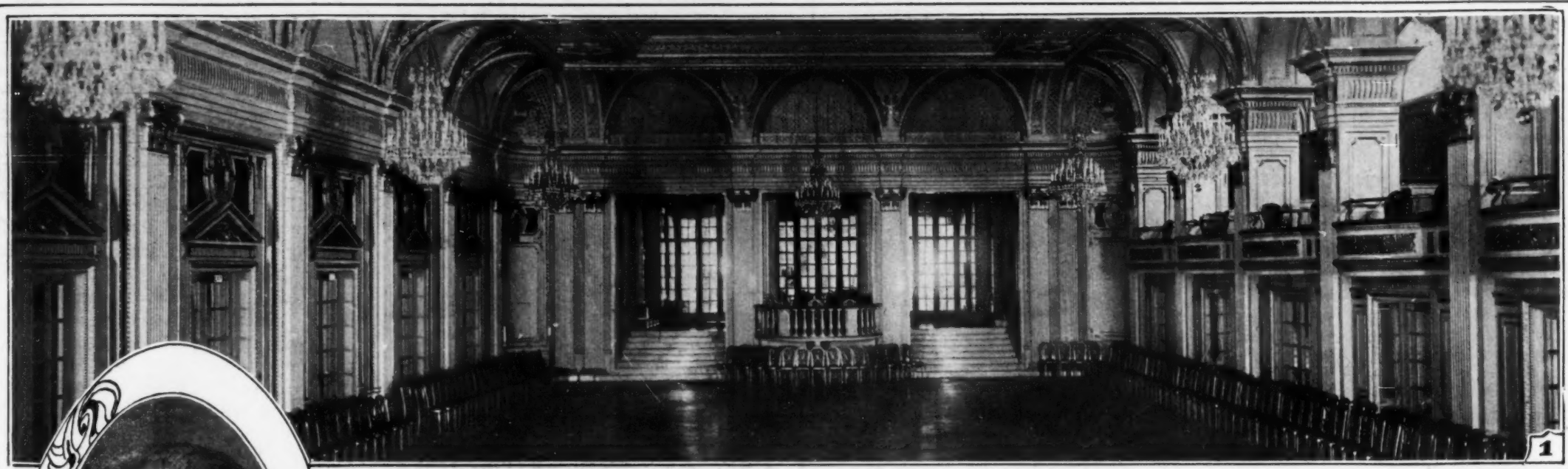
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BOSTON IN VANGUARD IN ALL BRANCHES OF MUSIC



2

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3

Photo by Tupper

No. 1—Ballroom of the Copley Plaza, Where a Series of Morning Musicales Will Be Given. No. 2—S. Kronberg, Who Will Manage the Copley-Plaza Musicales (Photo by Chickering). No. 3—Chalmers, Clifton, the New Conductor of the Cecelia Society

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two concerts a string quartet will assist. The assisting solo singers have not been engaged, except for those in the "Messiah" performance, who are: Rosetta Key, soprano; Abbie M. Conley, alto; Everett S. Glines, tenor, and William Gustafson, Jr., basso.

The Choral Society in Plymouth, Charles B. Stevens, conductor, will enter upon its ninth season on Oct. 26, the date for the first rehearsal. During the season the society will sing two concerts, one in January and the other early in May. At the first, a miscellaneous program will be given, concluding with Horatio Parker's cantata, "The Holy Child." The May concert will be devoted to a performance of "The Messiah." Eminent solo singers are to be engaged later.

In Milton, the Milton Education Society Chorus, under the directorship of Charles B. Stevens, is to give one concert early in February, when a miscellaneous program of part-songs will be given and Horatio Parker's "Holy Child." Mary Wells Capewell is the accompanist, and eminent soloists, to be announced later, will assist.

The Faneuil Choral Society will give two concerts under the directorship of Charles B. Stevens, one in January and one in May. At the first, the "Lady of Shalott," by Carl Busch, will be sung, and at the May concert one of the standard oratorios.

The Lynn Choral Society, with 100 voices, under the direction of Arthur B. Keene, will give a performance in November of "Phoenix Expirans," by George W. Chadwick, and Mendelssohn's "Hymn of Praise." Solo singers and further arrangements of this society are to be later announced.

Nelson P. Coffin's Choruses

The Choral Society in Fitchburg, with 200 voices, Richard B. Lyon, president, and Nelson P. Coffin, conductor, is at work on "The Creation," which will be given the latter part of January. This society will also conduct a music festival in the early spring.

The Choral Society of Montpelier, Vt.

(a chorus of 250 voices, Hon. A. J. Sidney, president, and Nelson P. Coffin, conductor), will hold a two-day festival in the spring, at which the program will include one evening of oratorio and one of opera. Eminent soloists are to assist.

The Chorus Club of Keene, N. H., of 230 voices, E. F. Holbrook, president, and Nelson P. Coffin, conductor, has not yet made definite announcement of its plans. The usual mid-winter concert will be given, however, in the latter part of January, and the spring festival of two days will take place in the third week of May.

Mr. Coffin also conducts a society in Northfield, Mass., which, in the late fall, will give a miscellaneous program, concluding with Rossini's "Stabat Mater."

The Choral Society in Quincy, George Sawyer Dunham, conductor, has made no announcement yet. Mr. Dunham, with the Brockton Philharmonic Orchestra, will conduct several concerts in Brockton.

The Rubinstein Choral Club of Brockton, consisting entirely of women who either are or have been pupils of Mrs. Nellie Evans Packard, will hold a "guest night" late in October, after which announcement of the activities for the season will be made. Last year the club's events were three in number, and were known as "Cantata," "Ensemble" and "Opera" evenings. Mrs. Nellie Evans Packard, the conductor, last season celebrated her twenty-fifth anniversary of successful vocal teaching in Brockton and Boston.

New England Conservatory

The New England Conservatory of Music opens the season with its usual average of from 2700 to 2800 membership. The orchestra this season, which is now as large as any standard symphony orchestra in the country, numbers ninety-two, and there is an orchestral class which each season makes available a number of new instrumental players to keep the ranks filled as students graduate and, indeed, augment these ranks at any time to the number desired by the director of the Conservatory, and the conductor of the orchestra, Mr. Chadwick.

An important innovation has been added this year as regards choral sight-singing. From now on all vocal students at the New England Conservatory will be required to sing in chorus at sight during the entire four years or more of their studies. A new course successfully started last season will be continued this season with an increased registration—the course in Jacques-Dalcroze Eurythmics, conducted by Renée Longy, daughter of the first oboist of the Boston Symphony Orchestra. A new \$5,000 scholarship for the violin, has been donated by G. W. Brown, vice-president of the board of trustees of the Conservatory, in memory of his daughter, who was in former years a student there.

The Australian Commonwealth is to have a musical conservatory modeled closely upon the lines of the New England Conservatory. A commission, headed by Hugh J. Ward, managing director of the leading Australian theatrical producing company, has been in Boston for several days, making an intensive study of the management and educational features of the New England Conservatory.

Mr. Ward stated as he left Boston that, although familiar with the musical and dramatic life of several European capitals, he had nowhere found a music school so well equipped as the New England Conservatory or so conducted on lines that he hoped to see in operation at Sydney.

If the Australian government adopts the favorable report of this commission it will be the second time that the music system of a Pacific country has been modeled on the scheme of the New England Conservatory. Older Bostonians remember how, in 1872, Luther W. Mason, a member of the Conservatory faculty, on invitation of the Japanese government, went to Tokio to introduce conservatory methods into the imperial schools.

Fox-Buonamici School

The Fox-Buonamici School of Piano-forte Playing opened its season on Sept. 13. This school is now occupying the new quarters on Copley Square made necessary by the steadily increasing enrollment. The list of pupils includes, beside those from Boston and other parts of Massachusetts, a large number from all the New England States, as well as from the West and South.

The facilities for work are greater than before. There is a fine concert hall, in which the recitals of the school are held, and the school has long been noted for the high standard of these recitals. The students have a distinct advantage in the supervision of their work by such men as Felix Fox and Carlo Buonamici, both of whom have a country-wide reputation as pianists and teachers.

Faelten School

The Faelten Piano-forte School has opened its nineteenth season with a highly satisfactory registration. The enrollment is the largest on its record. One public recital has already been given and another is scheduled for Oct. 21, in which Anne Hathaway Gulick, who was soloist with the Boston Symphony Orchestra at New Bedford, will appear.

Considerable satisfaction is felt over the Boston School Committee's decision to encourage high school students to take up the serious study of music by allowing them credits, to the extent of two points for each year that they do satisfactory work in the Faelten Piano-forte School, or a total of eight points for the four years.

The school management has decided to grant a special diploma for work accomplished in the preparatory courses of the school. The diploma will represent the completion of work equal to the first year of the college course, and will admit the student to the sophomore class without further examination.

Boston University's Music Course

The department of music at Boston University is headed by Prof. John P. Marshall, organist of the Boston Symphony Orchestra, organist and director of music at the First Church of Boston, and a member of the Advisory Committee on Music to the City of Boston. The usual courses in harmony and appreciation of music, will be given by Professor Marshall. Dr. Philip G. Clapp, now the head of the music department of Dartmouth College, will conduct, for the second season, a course of lectures on the programs given by the Boston Symphony Orchestra in Boston.

Professor Marshall has also organized what will be the first paid choir in the history of Boston University. This choir will be composed of twenty or more mixed voices and will assist in the chapel services of the College of Liberal Arts three times weekly. The new choir gives its first performance on the 10th at the Fall Convocation of the University at the Old South Church, when Professor Marshall will give a short recital on the new organ and direct the choir. Mr. Marshall has been busily engaged of late supervising the erecting of nine different organs, built by various organ firms of this country, and three of these organs, especially that of the Hennepin Avenue Methodist Church in Minneapolis, are to be among the largest in this country. The Minneapolis organ will be built on similar lines to the great organs in certain English cathedrals.

WENDELL H. LUCE.

Marguerite Dunlap Soloist in Wichita Orchestra's Opening Concert

WICHITA, KAN., Oct. 5.—The Wichita Symphony Orchestra was greeted with great enthusiasm at its first appearance of the season Sunday. Its program was excellent and was lengthened by an encore, Grainger's "Mock Morris." The soloist was Marguerite Dunlap, the American contralto, and Wichita liked her voice, her personality and her selections of songs. In fact, Miss Dunlap made one of the most pronounced successes that any singer has made in Wichita. Her tones are delightfully even and smooth.

K. E.

Louise Kirkby Lunn, the contralto, has been singing Charles Willeby's new song, "A Heap of Rose Leaves," at the London Coliseum.

CONCERT AUDITORIUM AKRON'S GREAT NEED

Ohio City's Musical Events Lack
Suitable Setting—Activity of
Tuesday Club

AKRON, OHIO, Oct. 8.—The Tuesday Musical Club of Akron is entering upon its twenty-eighth season with a fine list of artists on its course. The club gives five evening concerts, ten afternoon concerts and a series of four lecture-recitals. Fritz Kreisler opens the evening course, which also presents Florence Hinckle, Reinald Werrenrath, Ernest Schelling, Margaret Matzenauer and Evan Williams, the noted tenor, whose home is in Akron.

The mixed chorus under Albert Rees Davis of Cleveland, as conductor, will sing on the program with Mr. Schelling and with Mme. Matzenauer. The afternoon concerts give the talented local artists, members of the club, an opportunity to display their progress, and at the same time present very fine artists from the ranks of the professional talent. The following is the list of these concerts:

Oct. 12, visiting artists, Royal Dadman, baritone, New York; Charlotte Dixon, pianist, Cleveland, Ohio, and Mrs. T. Stephen Eichelberger, soprano, with Mrs. Katherine Bruot at the piano. Oct. 26, Cornelia Kent, pianist; Bertha Wilson, coloratura soprano; Glen Phillips, baritone. Nov. 9, Marie Arend, mezzo-contralto; visiting artists, Charles Rickert, baritone, Cleveland, Ohio; Albert M. Peters, pianist, Cleveland, Ohio. Nov. 23, David Hochstein, violinist, New York; Ethel Bagnell, lyric soprano, Cleveland, Ohio, with Mrs. Katherine Bruot at the piano. Dec. 14, visiting artists, Mrs. Elsa Duga, soprano, Wheeling, W. Va., and Helen Christy, violinist; Ralph Wilson, tenor, with Cornelia Kent at the piano. Jan. 18, Mrs. S. M. Levy, pianist; T. Stephen Eichelberger, tenor; Fred Work, baritone, with Mrs. W. H. Collins at the piano. Feb. 1, song recital given by Mrs. F. A. Seiberling, contralto; Mrs. Henry Heepe, soprano. Feb. 22, costume recital of the colonial period, given by club members under the direction of Mrs. D. S. Bowman; visiting artist, Salvatore Di Stephano, harpist, New York. March 7, David Sapirstein, pianist, New York; Roberta Beatty, contralto, New York, with Mrs. W. H. Collins at the piano. May 2, operatic afternoon, given by club members, under the direction of Mlle. Rita Elandi.

The four lecture-recitals are given before an audience limited to the 190 active members of the club and 125 patrons. Some of the finest homes of Akron are opened each year for these recitals, and the recitals are the most intellectual and exclusive musical events of the season. Havrah Hubbard, with Wells Weston at the piano, will give "Monna Vanna," by Ferrier, on Nov. 22, at "Westgate," the residence of Mrs. Henry B. Manton. Howard Brockway will give "Prince Igor," by Borodine, on Jan. 26, at the residence of Mrs. George M. Stadelman. Thomas Whitney Surette will give a lecture on "The Symphony" on March 2, at "Braeside," the residence of Mrs. Hugh A. Galt, assisted by two local pianists at the two pianos. Dr. J. Fred Woele, conductor of the Bethlehem Festival, will give an organ recital and lecture on "Bach" at the residence on North Portage Path of Mrs. Frank A. Seiberling.

In the private meetings of the Study Section of the club the book on "The Symphony," written by Mr. Surette for the National Federation of Music Clubs, will be the basis of the year's work.

The new armory, with a seating capacity of 2500, is still on paper and still very much needed by the public of Akron. Last year the Tuesday Musical Club, transformed a skating rink into a

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NOTED BOSTON MUSICIANS AS NEIGHBORS IN MEDFIELD, MASS.



Left to Right: Charles Martin Loeffler, Heinrich Gebhard and Georges Longy on Mr. Loeffler's Farm at Medfield, Mass.

BOSTON, Oct. 11.—Who are "the Merciers of Topbridge?" The music reviewer of the Boston Transcript recently put this question, and more than hinted at its answer, when he quoted at some length a witty article, "The Merciers at Topbridge," which appeared in the last issue of *The New Republic*, an article which purported to describe "the summer life in a New England village of a French 'cellist' of international reputation."

"Mr. Mercier is a musician," the article runs, "a 'cellist' of international reputation, and you at once perceive in him the artist's passion and zest for life. His face, in spite of its rather heavy outlines, fairly flickers with humor—a spicy, Rabelaisian humor, emphasized by a brush of tawny hair and a pair of startlingly blond mustachios. * * * The country estate where Mercier has been accustomed to hasten every June to forget the trials of the American musical season is now within five miles of the firing line. * * * Yet the French power of accepting the irrevocable is such that the Merciers do not behave as if their present abode in New England Topbridge were an anxious exile; never has the small white farmhouse where

music hall for its patrons, but the labor and expense were too great to be undertaken a second year. The Strand, a new and attractive moving picture theater, will be used for the concerts this year in the evening.

The auditorium of the old Music Hall will again be used for the afternoon concerts, though the building is in the hands of a receiver and at any time may be sold and the afternoon concerts necessarily be transferred elsewhere. Akron needs an auditorium badly and within the next twelve months hopes to have a

they have taken refuge looked so gay and so human as this summer."

Now there is in Boston a French instrumentalist—not a 'cellist—of international reputation, whose home in France is near the firing line, who has not gone to Paris this summer, and who dwells with his wife and daughter, who "has brought back from Paris the latest thing in musical gymnastics"—on the farm of Charles Martin Loeffler, the composer, at Medfield, Mass. Then there is a third musician, Heinrich Gebhard by name, a pianist, and a sympathetic confrère of both Mr. Loeffler and "Mr. Mercier" of "international reputation." The latter is better known in Boston, if we interpret aright the meaning of *The New Republic*, as Georges Longy, first oboist of the Boston Symphony Orchestra, conductor of the MacDowell Club and director of a music school which he, with his daughter, has recently established in Boston. These three choice spirits, colleagues in fact as well as by reputation, musicians of whom any city might well be proud, have been living on the Loeffler farm through the summer and working or playing among themselves. It is not often that three such companion spirits assemble, and a reasonable guarantee may be given that, so far as musical atmosphere is concerned, "Mr. Mercier" need not regret his enforced absence from his native land. O. D.

better account to give of herself and her civic pride.

The list of the Musical Club's officers for the season of 1915-16 follows:

Mrs. F. A. Seiberling, honorary president; Mrs. Katherine Bruot, president; Mrs. W. E. Eyster, treasurer. Study section, Mrs. T. S. Eichelberger, chairman; Katherine Henry, secretary; Mrs. N. O. Mather, director of programs. Evening section, T. S. Eichelberger, chairman; Edward Walker, secretary; R. M. Hinman, librarian.

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BALTIMORE SERIES OPENED BY SPALDING

Violinist and Martin Richardson
Heard at Ford's—Florestan
Club Inaugural

BALTIMORE, Oct. 8.—Albert Spalding, the American violinist, began the series of afternoon musicales which have been inaugurated at Ford's Theater yesterday afternoon before an enthusiastic audience. Owing to the illness of Mme. Del Valle, soprano, Martin Richardson, American lyric tenor, appeared with Mr. Spalding. André Benoist officiated masterfully at the piano. Mr. Spalding presented a varied list of compositions, all of which were interpreted in a musicianly way. The feature of his offerings was his most recent composition, "Alabama," a piece which the audience found quite charming under the composer's apt interpretation. Mr. Spalding also gained the warmest consideration from his hearers by giving as an extra number his effective version of "Old Kentucky Home." Mr. Richardson was heard to fine advantage in arias from celebrated operas and some songs which were sung in the vernacular.

The Florestan Club began the current season on Oct. 5 with an ensemble concert, at which numbers were played by a combination of strings and wood-wind, which lent itself well to the spirit of chamber music. The D Major Symphony of Haydn, an aria from "Don Carlos," of Verdi, sung by August Hoen, baritone, and the Reinhold Suite comprised the program. Those participating were Charles H. Bochau, Franz C. Bornschein, Dr. Clavorie, John Eidman, Frederick Gottlieb, Samuel Hamburger, Theodore Hemberger, Abram Moses, Ralph Parr, Howard R. Thatcher and Bart Wirtis. F. C. B.

SOUSA'S SECOND CONCERT

Misses Hoffman and Hardeman and Mr.
Clarke Heard with Band

Sousa compositions, new and old, awakened the enthusiasm of an audience which filled the New York Hippodrome at the bandmaster's second Sunday concert, on Oct. 10. Mr. Sousa's original Character Studies, "Dwellers in the Western World," was well received, and as encores he gave five of the favorite Sousa marches, besides his scheduled "New York Hippodrome March."

Herbert L. Clarke, the cornetist, offered his own melodious "Neptune's Court," and his playing commanded increasing admiration and generous applause. As a timely extra he gave Raymond Hubbell's "The Ladder of Roses," which is the "song hit" of the big Hippodrome success, "Hip, Hip, Hooray."

Grace Hoffman sang "Ah fors è lui," from "Traviata," with fine shading, recalling Mme. Sembrich's singing of the aria and drawing bountiful applause. Florence Hardeman, violinist, played Sarasate's "Spanish Dances" with abundant spirit, and responded to the hearty applause with Kreisler's "Liebesfreud."

The Largo from the Dvorak "New World" Symphony was performed so beautifully by the band that it showed Mr. Sousa's wonderfully trained men in the light of a symphony orchestra.

Erhard Heyde, for many years concertmaster of the Kaim Orchestra and the Munich Concert Society's orchestra, has been engaged as concert-master of the new Philharmonic Orchestra in Dresden.

GREAT AND COMPREHENSIVE PROGRAM FOR CHICAGO

Chicago Orchestra Enters Upon Its Quarter-Centennial Year—Long List of New Works to Be Performed Includes Several by Native Composers—American Symphony Orchestra Extending Its Field of Operations—Formidable Array of Artists Engaged for F. Wight Neumann's Concerts—Other Recital Series of Importance—New Concert Agency Established—Choral Concerts, Chamber Music, Conservatory and Club Events Supplied in Profusion

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Oct. 11, 1915.

WITH the usual opening antedated by more than a fortnight, the musical season in Chicago this year began Sept. 26, with a popular concert at the Auditorium by members of the faculty of the Chicago Musical College. Closely following this event, the Chicago Singverein co-operated in a big concert the following Sunday, at the same place, with the Altheim Woman's Club, and the week's opera and choreographic performances by the Boston Opera Company and Pavlova Imperial Ballet, under Max Rabinoff's direction, made a very early operatic engagement for this city. The concert of the Boston Symphony Orchestra, with Dr. Karl Muck, under F. Wight Neumann's local management, further gives an unprecedented brilliance to the start of a musical season in Chicago.

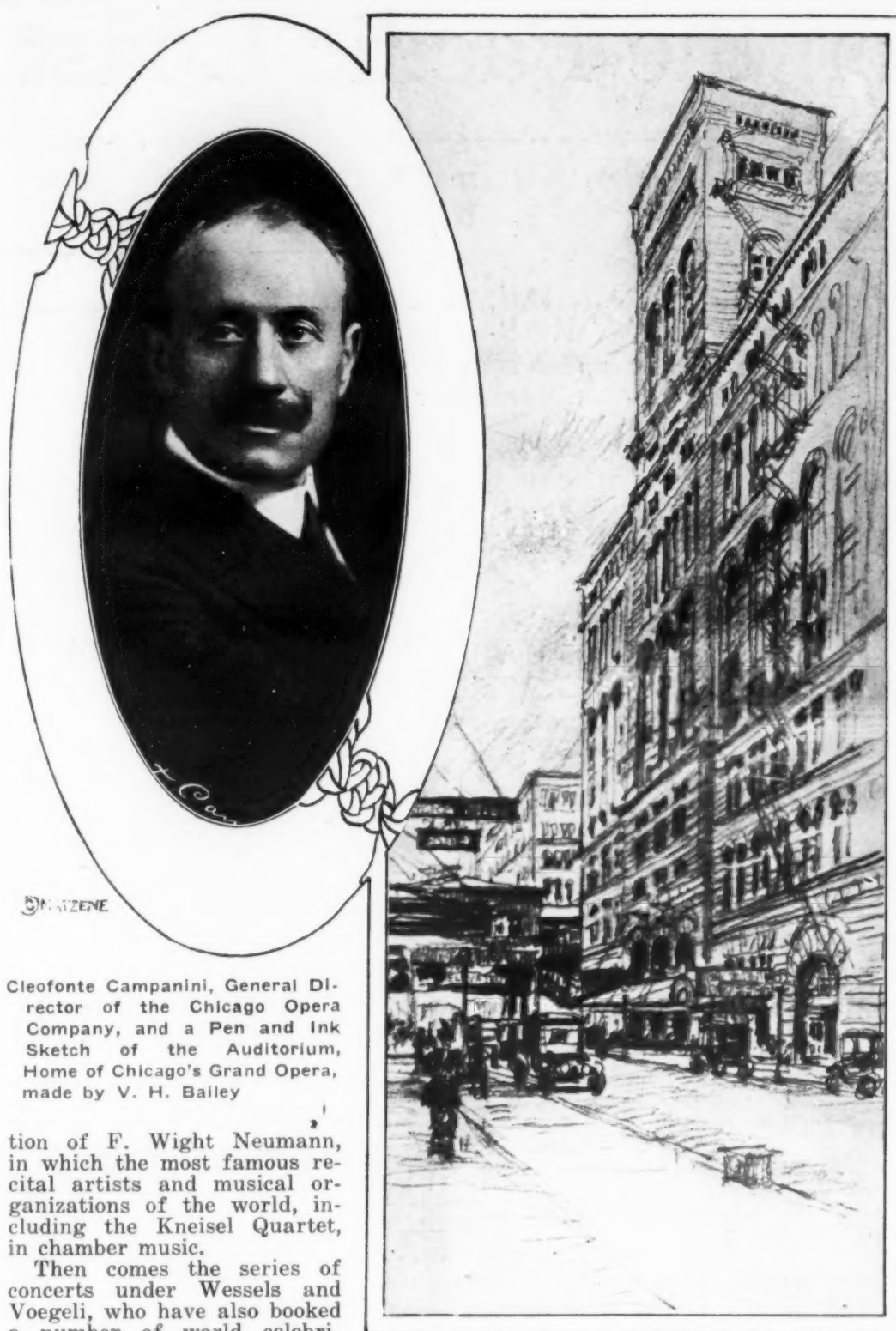
These events, while constituted of material which might well be utilized for the climax of a season of music, will

Chicago's Leading Musical Attractions at a Glance

Chicago Grand Opera Company.
Chicago Symphony Orchestra.
American Symphony Orchestra, Playing Music by American Composers.
Engagements for Three Visiting Orchestras.
F. Wight Neumann's Series of Artists' Recitals and Chamber Music Concerts.
Wessels and Voegeli Concerts and Recitals.
Maurice and Gordon Fulcher's Concert Agency.
Seasons of Opera and Ballet by Visiting Organizations.
Rachel B. Kinsolving's Concerts.
North Shore Festival Association.
Music Educational League, which Helps to Finance Training of Talented Students.
A Multitude of Choral Society, Conservatory and Club Concerts.

form only a small portion of the list of concerts, operatic engagements and other musical affairs which the year of 1915-16 will bring to light.

To give a short outline of the events thus far announced, we must commence with the twenty-eight pairs of weekly concerts by the Chicago Symphony Orchestra, under Frederick Stock, and the extra series of ten popular concerts given by the same organization at Orchestra Hall. We must record the seventy odd operatic performances to be given by the Chicago Grand Opera Association, under direction of Cleofonte Campanini; the thirty or forty concerts under the direc-



Cleofonte Campanini, General Director of the Chicago Opera Company, and a Pen and Ink Sketch of the Auditorium, Home of Chicago's Grand Opera, made by V. H. Bailey

tion of F. Wight Neumann, in which the most famous recital artists and musical organizations of the world, including the Kneisel Quartet, in chamber music.

Then comes the series of concerts under Wessels and Voegeli, who have also booked a number of world celebrities; the concerts by the Apollo Musical, the Chicago Mendelssohn, the Chicago Singverein, the Chicago Amateur, the Chicago Chamber Music Society, Lake View Musical, the Chicago Madrigal, the Bach, and other choral societies and musical clubs of the city; the many recitals by resident artists and organizations, including the concerts by the American Symphony Orchestra, newly organized, which under Mr. Glenn Dillard Gunn will aid the advancement and performance of American music by American musicians, the concerts given by the American Society of Musicians at Fullerton Hall on Saturday afternoons, for the younger artists of the city; the many orchestral concerts at the various centers, including those of the Chicago Hebrew Institute, under Alexander Zukowsky; those at Sinai Center, under Arthur Dunham; a series at the Art Institute under Wahlfried Singer and the many concerts at the social centers under the auspices of the Civic Music Federation Club.

In addition to all these, there will be concerts by the various music schools, their faculties, their pupils, orchestras and choruses, and it is hard to foretell the many concerts, recitals, operatic performances, etc., of which we have thus far no advance notices.

Last year, hardly a Sunday afternoon passed during the eight months between October and May, when there were not at least three concerts given in the afternoon, and often as many as ten during the afternoon and evening. Though the season was a busy one, despite the fact that we had no opera, the season ahead of us has the additional brilliancy lent by an opera company which will undoubtedly eclipse all previous undertakings of the sort.

Chicago Opera Novelties

The operatic forecast has not yet been fully made up. The semi-official announcement informs us of a ten weeks' season beginning Nov. 15, during which we shall hear, as novelties, Leoncavallo's "Zaza," Saint-Saëns's "Déjanire," Gunzburg's

"Le Vieil Aigle," Montemezzi's "L'Amore dei Tre Re," already given by the Boston Opera Company, under Max Rabinoff's direction, and possibly Massenet's posthumous opera, "Cléopâtre."

There has also been some discussion of Strauss's "Elektra," which has never been heard here. Among the important revivals, Massenet's "Werther" and "La Navarraise," Wagner's "Tannhäuser," Donizetti's "La Favorita," Gounod's "Romeo and Juliet" and Verdi's "Otello" are mentioned.

Besides the above, a very important factor in the repertory of the company will be one cycle of the "Ring des Nibelungen," given on four successive Sundays. "The Ring" has not been produced here for more than twenty-five years. For the fifth Sunday "Parsifal" will be performed. Other works by the German master to be presented, besides the elaborate revival of "Tannhäuser" will be "Tristan und Isolde" and "Lohengrin."

No German conductor has been announced by Mr. Campanini, though he has appointed Marx E. Oberndorfer, of Chicago, as assistant conductor of German opera. A European celebrity will direct the final performances, but to Mr. Oberndorfer will go the credit of having thoroughly prepared the works.

Among the singers thus far announced are Geraldine Farrar, Emmy Destinn, Olive Fremstad, Ernestine Schumann-Heink, Conchita Supervia, Marie Kounietzoff, Julia Claussen, Nellie Melba, Lucien Muratore, Titta Ruffo, Edoardo Ferrarri-Fontana, Vanni Marcoux, Clarence Whitehill, Heinrich Hensel, Amedeo Bassi, Mario Sammarco, and a host of others, many of whom will make their first operatic appearances before the Chicago opera-going public.

The Symphony Season

That this, the twenty-fifth season of the Chicago Symphony Orchestra, will be one of momentous worth need not be doubted, for Frederick Stock, the conductor, has outlined a series of programs which are of surprising interest.

In the twenty-eight weekly pairs of

A Program Eloquent of the Progressiveness of One of the World's Foremost Music Centers—With Its Own Opera Company Restored, Every Phase of Music Is Splendidly Represented in Season Already Brilliantly Inaugurated—Five Operatic Novelties Definitely Announced by Director Campanini—"Ring" Cycle and "Parsifal" Among Elaborate Revivals Promised—Company's Roster Never Stronger in Famous Names

concerts, we shall have a formidable array of soloists, including Harold Bauer, Ossip Gabrilowitsch, Ernest Schelling, Rudolph Reuter, Fannie Bloomfield Zeisler and Mrs. H. H. A. Beach, pianists; Olive Fremstad, Julia Claussen, Marcella Craft, and Clarence Whitehill, singers; Mischa Elman, Harry Weisbach and Alexander Zukowsky, violinists; Pablo Casals and Bruno Steindel, cellists; Enrico Tramonti, harpist; Alfred Quensel, flutist; Alfred Barthel, oboist; Joseph Schreurs, clarinet, and Leopold De Mare, horn.

For the opening concert of the season, Oct. 15, Mr. Stock has especially composed a "Festival Prologue," which he wrote while on the Pacific Coast last summer, and which is planned for an augmented orchestra. It is dedicated to the orchestra and is in the nature of a twenty-fifth anniversary gift from Mr. Stock.

The other novelties which the conductor has procured, despite the tremendous upheaval abroad, constitute a long list, performances of some of which have been held over from last year. They include Weingartner's Symphony No. 3, Kaun's Symphony No. 3, Alfvén's Symphony in E Major, Sibelius's Symphony No. 4, Glazounov's Symphony No. 8, Vollbach's Symphony in B Minor, Oldberg's Symphony No. 2, Liapounov's Symphony in B Minor, Mahler's Symphony No. 4, Holbrooke's Symphonic Poem, "The Vikings," Wallace's Symphonic Poem, "Villon," Roger-Ducasse's Scherzo, "Le Joli Jeu de Furét," Grnados's Symphonic Poem, "Dante," Sekles's Kammer Symphonie, Pierre Maurice, Suite, "The Island Fishers," Delius's Two Symphonic Sketches, D'Indy's Symphonic Poem, "Souvenirs," Bantock's Suite, "From the Scottish Highlands," Sibelius's "Rondo der Wellen," Ravel's "Daphnis et Chloe," Chadwick's Symphonic Poem, "Tam-O-Shanter," Busoni's Nocturne Symphonique, Hadley's Symphonic Poem, "Salomé," Brune's Concert Overture, Schelling's Variations, for piano and orchestra, and Schmitt's "Reflets D'Allemagne." In this list there are four American works.

Richard Strauss's latest symphony, "The Alpine," may also be presented this season. This is the first symphony which the eminent Teuton composer has written since his "Domestica," in 1903. The new symphony is scored for an orchestra of 130 players, including a small orchestra of twelve performers placed behind the scenes.

Visiting Orchestras—Choral Societies

We have a visit from the Boston Symphony Orchestra early this season, and shall also entertain other visiting symphonic bodies, among them the Cincin-

[Continued on page 29]

PEOPLE'S SYMPHONY

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announce three orchestral concerts at Carnegie Hall, two Sunday afternoons and one Thursday evening, Oct. 24, Dec. 19 and Feb. 3.

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GREAT AND COMPREHENSIVE PROGRAM FOR CHICAGO

[Continued from page 27]

nati Symphony Orchestra, under Mr. Ernst Kunwald; the Minneapolis Orchestra, under Emil Oberhoffer, and the New York Symphony, under Walter Damrosch.

Among the choral organizations and societies, the Apollo Musical Club of Chicago stands deservedly first in importance. Its announcements include three concerts, one, Dec. 27, at Medinah Temple, Handel's "Messiah"; a concert of part-songs at Orchestra Hall, Feb. 21, with Mrs. Fletcher Dobyns, soprano, as soloist, and the third, at Orchestra Hall, a revival of Georg Schumann's "Ruth," with Frances Ingram and Margaret Kerns, Albert Boroff and Rene Lund, as soloists.

Harrison M. Wild, the conductor of both the Apollo and Mendelssohn Clubs of this city, has fully recovered from his illness of last spring and summer and will again direct these two bodies. The Mendelssohn Club announces three concerts at Orchestra Hall on Dec. 2, Feb. 17, and April 20, and the soloists engaged are Emilio de Gogorza, Olive Kline and Julia Claussen, for the concerts in the order named.

The Chicago Madrigal Club, under the direction of D. A. Clippinger, has scheduled two concerts to take place at Central Music Hall, Dec. 16 and March 19. The concerts of the Haydn, Bach, Chicago Singverein, Marshall Field & Co. and Harvester choral bodies, will further supply Chicago music-lovers with vocal concerted music in abundance.

F. Wight Neumann's Concert

First in importance and prominence among concert courses with individual artists is the twenty-eighth season of F. Wight Neumann's attractions, which will include the following, thus far made public:

Edward Collins, pianist, assisted by Rudolph Ganz, at the Illinois Theater, Oct. 17; Geraldine Farrar, for her only local appearance in recital, Auditorium Theater, Oct. 24; Mrs. Fannie Bloomfield Zeisler, Illinois Theater, Oct. 31; Fritz Kreisler, violinist, Auditorium Theater, Nov. 7; Josef Hofmann, pianist, Illinois Theater, Nov. 14; Kneisel Quartet, Carl Friedberg, pianist, assisting artist, Illinois Theater, Nov. 21; Carl Friedberg, pianist and Augusta Lenska, contralto, joint recital, Blackstone Theater, Nov. 28; Albert Spalding, violinist, Illinois Theater, Dec. 5; Mary Garden recital, Illinois Theater, Dec. 12; Paulist Choristers, Rev. W. J. Finn, musical director, Illinois Theater, Dec. 26; Christine Miller, song recital, Illinois Theater, Jan. 2; Yvonne de Tréville, song recital, Illinois Theater, Jan. 9; Mr. and Mrs. David Mannes, sonata recital, Illinois Theater, Jan. 16; Kneisel Quartet, Illinois Theater, Jan. 23; Julia Claussen, song recital, Illinois Theater, Jan. 30; Julia Culp, song recital, Illinois Theater, Feb. 6; Frances Alda, song recital, Illinois Theater, Feb. 27; Rosa Olitzka, in songs, and Simon Buchhalter, pianist, joint recital, Illinois Theater, March 5; Giovanni Zenatello and Maria Gay, joint recital, March 12; New York Symphony Orchestra, Auditorium Theater, March 19; Kneisel Quartet, March 26; Mme. Schumann-Heink, song recital, Orchestra Hall, April 9.

Wessels and Voegeli also announce a list of concerts and recitals which, so far, is complete only up to the New Year. It includes the following: John McCormack, tenor, Auditorium, Oct. 1; Harold Bauer, pianist, Orchestra Hall, Oct. 17; Ossip Gabrilowitsch, pianist, first of six historical recitals, Oct. 19, Fine Arts Theater; Frieda Hempel, soprano, and Pasquale Amato, baritone, joint recital, Orchestra Hall, Oct. 31; Mischa Elman, violin recital, Orchestra Hall, Nov. 28; and Ignace Paderewski, piano recital, Orchestra Hall, Jan. 2. Other bookings under the same management include the series of concerts by the Chicago Chamber Music Society, in Orchestra Hall on Thursday afternoons.

New Concert Agency

From the important engagements booked by the new firm of Maurice & Gordon Fulcher, with offices in the McCormick Building, it is safe to predict that this agency will figure prominently in American musical affairs. Season has been booked for Jenny Dufau, the French prima donna soprano; Frances Ingram, the contralto of the Chicago Opera Company; Mme. Chilson-Ohrman, the American soprano; Frederick Morley, the English pianist; the Misses Dorothy, Rosalind and Cynthia Fuller; Charles Washburn, American baritone, and M. J.

Brines, concert tenor. The firm also arranges for the engagements of Fannie Bloomfield Zeisler. The Messrs. Fulcher believe in concentrating on a restricted list of artists who are known to be in demand, and who are still young enough to grow into additional fame, so that the

son include Pittsburgh, Peoria, Fargo, Minneapolis, St. Louis, etc.

At Evanston Women's Club

Under the direction of Rachel Busey Kinsolving, the third season of concerts at the Women's Club at Evanston will

Other concerts and recitals include: Harriet Foster, soprano, and Albert White, baritone, Fine Arts Theater, Oct. 21; the Misses Fuller, in British folk-songs, for two weeks at Fine Arts Theater, beginning Nov. 1; Pasquale Tallarico, pianist, at Central Music Hall, Nov. 7; Swedish Old People's Home Benefit, Orchestra Hall, Nov. 8; Elizabeth Stokes, soprano, and Victor Wittgenstein, pianist, at Fine Arts Theater, Nov. 14; Danish Old People's Home benefit concert, at Central Music Hall, Nov. 17; Chicago Choral Society concert, at Central Music Hall, Nov. 21; Commonwealth Edison Orchestra concert at Orchestra Hall, Dec. 14, and Chicago Sunday Evening Club, Orchestra Hall, Feb. 8.

There is no account in the above list of the various recitals and concerts given by the artists of the different music schools of the city, nor does the list comprise the concerts given by the choral bodies and orchestral organizations of the musical schools of the city.

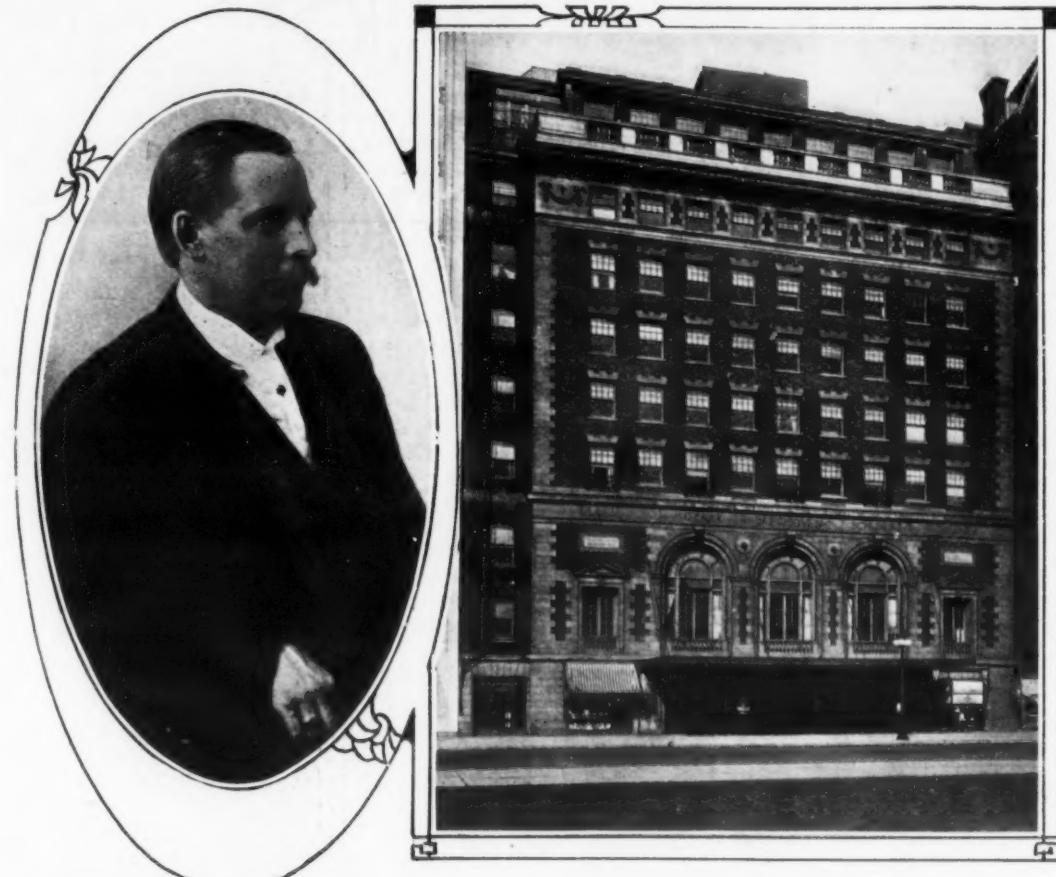
A series of recitals and concerts will be given at Fullerton Hall, Art Institute, on Saturday afternoons, in which gifted pupils of the prominent teachers of the city will be heard in conjunction with instrumental artists, under the auspices of the American Society of Musicians and under the direction of Ludwig Becker and Hugo Kortschak.

And still another set of Musical Mornings at the Congress Hotel, under direction of Rachel Busey Kinsolving, in the Gold Room, is arranged for five mornings, with Mary Garden and assisting artists, Nov. 23; Anna Case and Clarence Whitehill, Dec. 7; Mischa Elman and Emilio de Gogorza, Dec. 28; Louise Homer and Pablo Casals, Jan. 10, and Emmy Destinn and assisting artist, Jan. 25.

Social Clubs as Concert-Givers

A curious musical activity has gradually developed in Chicago during the last decade in the social clubs of the city. It is hard to tell which of the many prominent clubs inaugurated and carried this activity to such a successful

[Continued on page 30]



Frederick Stock, Conductor of the Chicago Symphony Orchestra and Orchestra Hall, the Home of the Orchestra

agency itself can grow and prosper with them.

"One thing which we insist upon," said the Messrs. Fulcher in a recent interview, "is that our principal artists have their own accompanists for their entire tour. There are first-class local accompanists in many towns in America, in some places exceptional ones, but how can an accompanist, in one or two brief rehearsals, catch the personality and spirit of an artist whom perhaps they may never have seen until they sit down at the piano to 'run over' the program. This savors of a brand of economy which cannot but militate against the growth of musical appreciation in America, in its broadest form. Also, we have made up our minds that audiences 'on the road' do not want 'light' programs. The music study clubs and the talking machines have put an end to this; the day of the complacent 'opera lady' waddling out on a tournee with a little selection of time-worn arias and concert waltzes, with a good old ballad pronounced in impossible English for good measure, has passed, happily, and the new day of pure diction, comprehensive programs, accompanists *en rapport* and truthful representation by everyone connected with the business, as a business, has come, and it surely is here to stay."

Not only has the Ballet of Anna Pavlova and her excellent company already become established in the favor of the art-loving public of Chicago in its engagement during the first week of October, in conjunction with the Boston Opera Company, under the direction of Max Rabinoff, but the Diaghilew Russian Ballet is announced for a two-weeks' season at the Auditorium in March.

American Music Played by Americans

The recent news regarding the tour of the newly organized American Symphony Orchestra has been received with much favorable comment. The tour with Glenn Dillard Gunn, conductor, will embrace a number of cities in Illinois, Wisconsin and Michigan. In addition to conducting the orchestra, Mr. Gunn will appear as soloist, playing the Liszt E Flat Piano Concerto.

The first of the Chicago concerts of American music performed by Americans under Mr. Gunn's direction will take place in October, George Hamlin, the Chicago tenor, appearing as soloist and singing on that occasion the aria for tenor and orchestra which will have won the prize of \$200 offered by Mr. Hamlin last spring. Edward Collins, pianist, will also appear on this program as soloist, playing a new Piano Concerto by Clarence Loomis of Chicago.

Mr. Gunn's concert dates for this sea-

bring forth these interesting entertainments as follows: Harold Bauer, pianist and Paul Althouse, tenor, Oct. 19; Marcella Craft, soprano, Nov. 16; Emilio de Gogorza, baritone, Dec. 14; Albert Spalding, violinist, Jan. 18.

Caroline Hudson-Alexander

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GREAT AND COMPREHENSIVE PROGRAM FOR CHICAGO

[Continued from page 29]

issue, but, perhaps the South Shore Country Club deserves some credit for starting a series of regular high class concerts, and the first record is that of the eighteen regular symphony concerts given at the new club house about eight years ago by the New York Symphony Orchestra, under Walter Damrosch, after the close of his season at Ravinia Park. Since then, the Chicago Athletic, the Illinois Athletic, the University, the Hamilton, the Press, and other social clubs have offered to their members on Sunday afternoons and often during the week, the highest type of musical entertain-

ment, and the last of these social bodies to provide good music for its members is the Union League.

A few of the great artists who have had concert engagements before audiences of the above-mentioned clubs are Mme. Schumann-Heink, Carolina White, Helen Stanley, Maggie Teyte, Charles W. Clark, Hector Dufranne, Edmond Wernery, Lucille Stevenson, Edgar Nelson, Harold Henry and Louis Kreidler.

The Hinshaw Conservatory announces the engagement for this season of Mabel Lewis Howatt, dramatic reader, and Otto Wulf and Vaclay Zoulek, pianists. Marvin Hinshaw is director of the conservatory. Special attention is given toward

the preparation of students for the Lyceum and Chautauqua field.

Though far in advance of the season, the Chicago North Shore Festival Association has already begun work on its plans for the ninth annual festival of music, the last week of next May, at the Gymnasium of Northwestern University at Evanston, and has re-elected the following officers for the coming year: Frank S. Shaw, president; Henry B. Wyeth, first vice-president; Alexander O. Mason, second vice-president; Walter B. Smith, secretary; John H. Hilton, treasurer, and C. W. Spofford, historian.

The Music Educational League of Chicago is a new society about to begin

activities in encouraging and advancing talent among the American youth unable to finance a musical training. A large number of music-lovers and people philanthropically inclined are life and regular members, and will supply the funds for students found worthy of the support of the league. On the board of musical judges are the most prominent of Chicago musicians.

Naturally in a forecast of this kind some omissions will necessarily be found, but, as may be judged by the foregoing, a year full of remarkable musical events may be anticipated by the musical public of Chicago and the Middle West.

MAURICE ROSENFELD.

RE-DISCOVERS LONG LOST VOCAL ART

Whitney Tew, English Basso, Has Made Research into Secrets of Old Masters

CHICAGO, Oct. 3.—"I always have my eye on Chicago and was convinced that here was a true and sincere artistic undercurrent," was Whitney Tew's first statement concerning the fact that this eminent English basso has decided to make this city his future home. He knew America from having paid this country a visit some years ago when he was heard in Boston, Brooklyn, New York, Buffalo, Minneapolis and St. Louis, but the attractions of artistic life in London were too great for Mr. Tew to settle permanently in America until the war brought him, with many others, to our shores a few weeks ago.

Mr. Tew has sung in opera, oratorio, concerts and recitals in London, Berlin, Paris, the American cities mentioned above, and the British colonies.

Finds Lost Principles

Mr. Tew has re-discovered the principle upon which the Italian maestri of the eighteenth century produced the voice, through which natural breadth, compass and purity have been revealed in a conspicuous degree. Notable among these older masters were Veluti, Crascentini and Pacchierotti. Upon the discovery of this old lost principle Mr. Tew was convinced by its simplicity of its absolute logic and truth. It appealed with an argument unanswerable and final.

Immediately Mr. Tew gave up professional work and began a term of research and application which the development of the principle involved, and this work ran into years, as the charts and compasses of this older age had been buried along with the art itself and submerged in the decadence which followed the loss of the underlying idea.



Photo by Melvin H. Stokes, Chicago.

Whitney Tew, English Basso, Now Settled in Chicago

"Vast libraries of music, operatic and ecclesiastical," says Mr. Tew, "as well as of the lighter genre of ballad and song, lie sealed to modern singers, yet these were easily performed by the older school. The exigencies of this music through the requirements of compass, flexibility, quality and, to our ideas, an apparently superhuman breath capacity, both in power and duration, have caused many searchers in these vaults of departed beauty to sigh and lay aside again melodies of surpassing loveliness, with

the sad conviction that the masters who could sing them were no more."

Opens Up All Schools of Song

With the re-discovery of this great art, Mr. Tew points out, these works of the ancient composers will be in the practical possession of modern singers, for, with the mastery of this school, all shades and phases of the vocal art are under command, from *legato* and elaborate runs, shakes and cadenzas of the old school to the most violently dramatic declamatory elocution required by the moderns.

Mr. Tew, after years of labor and research, has brought the idea to a point which may be demonstrated, and he feels that its nature is such that it will create a profound interest in the musical profession in all its fields, as he believes it may be termed virtually a restoration of the vocal art.

For the coming fall and winter Chicago will be the headquarters of Mr. Tew

and he is booking engagements for recitals, oratorio and other phases of concert work.

MAURICE ROSENFELD.

Egon Pollak to Conduct German Opera for Chicago Company

CHICAGO, Oct. 11.—Egon Pollak, the Frankfort conductor, has been engaged by Cleofonte Campanini to conduct the German operas for the coming season of the Chicago Grand Opera Association. This was one of the most important engagements which the General Director of our company made prior to his sailing for America last Monday.

M. R.

Miss Grigor Coaching at Aborn Opera School

Bethune Grigor, known in musical circles in New York as accompanist and coach, has been engaged as coach for the operatic school which the Aborn brothers are conducting. She began her work at the school on Oct. 4.

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TO ONE I LOVE by Louis Victor Saar
EYES OF BLUE by L. E. Orth
ALLAH by A. Walter Kramer.

Miss Hinkle says: "All are charming songs and are liked tremendously in every town and city in which I sing."

ECHOES OF MUSIC ABROAD

Well-Known German Lieder Singer Returns to the Dramatic Stage—Bâtonless Russian Conductor Loses Favorite Son in Eastern Theater of War—Second War Year Brings Noteworthy Number of Engagements in Europe to Teresa Carreño—Giant Russian Basso to Celebrate Twenty-First Anniversary of His Début at Petrograd Imperial Opera This Season—German Singers to Give Recitals in Brussels—D'Albert Expelled from German Society Because of His Belligerency, Not His British Birth—Expatriated Wagner Propagandist Lectures to English Prisoners of War—Vienna Court Opera to Avoid Paying Royalties to Composers of Enemy Countries

IT will occasion little, if any, surprise to the concert-going public of this country to learn that Dr. Ludwig-Wüllner's career as a singer has, to all intents and purposes, passed into history. The only surprising thing about it is, that it should have lasted so long as it has, in view of the strenuous usage to which the German "actor-singer" has exposed his voice during all these years of ultra-dramatic song interpretation.

Dr. Wüllner appears to be rapidly drifting back into his natural element. During the coming winter, according to German musical news columns, he is to make a number of guest appearances on the dramatic stage in the productions made by Max Reinhardt at his theaters in Berlin. Nothing is said of his giving any song recitals, but his complete withdrawal from that field was foreshadowed last season, when he made much more of a specialty of programs of dramatic readings than of his *Lieder* singing. Time was—and that not so very long ago—when the announcement of a song recital by Wüllner was sufficient to crowd the Philharmonie, Berlin's largest concert hall. That was before he made his first visit to this country.

He has made the cycle. He began life as an actor, he turned to song-interpretation at Brahms's instigation, he even achieved the opera stage on a few momentous occasions, but from now on his public activities will doubtless be confined within the framework of the dramatic stage itself or its allied field, concert-room "declamation," as the Germans term it. His tragic mask will remain a valuable asset to him in this work.

WAR'S realities have been brought home to Wassili Safonoff. That distinguished Russian conductor of three seasons in a recent chapter in the New York Philharmonic Society's history has lost a favorite son in the eastern theater of war. The young officer, it seems, had greatly distinguished himself and had won the St. George's Silver Cross, the Russian order for gallantry that corresponds to the British Victoria Cross or the German Iron Cross.

FOR the second war year in Europe Teresa Carreño has already some fifty engagements, which show a surprisingly small falling off, considering the abnormal conditions, from the number in the almost forgotten peace times prior to August, 1914.

As a matter of fact, the available concert territory for pianists who make their headquarters in Germany has not been greatly curtailed by the war, apart from their being deprived of the profitable and congenial field they have had heretofore in England and Scotland. France has not been visited regularly, nor have the Russian cities, Brussels has been the object of only an occasional journey, and Italy, being essentially an opera-loving rather than a concert-going country, has not yet been taken into the most frequently traveled routes of any individual artist.

Just as in times of peace, Norway and Sweden, Holland and Switzerland and Spain, as well, remain accessible to the artist living in Germany, while most of the cities of the Central Empires themselves provide almost as many, even if not as profitable, concert opportunities to

the chosen few as under normal circumstances.

One of the inevitable effects of the war has been, of course, to clear out the underbrush for the time being and throw into bolder relief the few artists who are big enough to have a "message" in their work.

Speaking of Mme. Carreño, this distinguished American citizen of Vene-

year first. The salary attached to the position is \$1,750 a year.

HERE is a toothsome morsel of fashion news for the musically minded. The report is to hand that music-stave stockings are the latest conceit in hosiery now being shown in the West End of London. According to the official description, they are very long and the



A Russian Trio That Was Organized in Berlin

Ten years ago three Russian musicians resident in Berlin formed themselves into a chamber music trio to be known as the Russian Trio. They were Michael Press, the violinist, his brother Josef Press, cellist, and Vera Maurina, pianist. Up to the time of the outbreak of the war they continued to make their headquarters in the German capital, and gradually they established themselves firmly in the high esteem of the German music world. When the war came, however, they went to Moscow, where Michael Press became an instructor at the Conservatory and since then the Trio has been heard frequently in the Russian centers.

zuelan birth has now had enough annoyances from the international complications to last her for some time to come. The recent imprisonment of her son, Giovanni, for five days in Milan on suspicion of his being a German spy and his subsequent release on condition that he leave Italy at once, was but a short-lived source of worry in comparison with the three months of anxiety she had experienced during the detention of her daughter—Teresita—at Algiers on a similar suspicion. This son and daughter both are native Americans, having been born at New Rochelle.

IN Mannheim, the city from which the Metropolitan's new German conductor, Artur Bodansky, has come, a new conductor for the Municipal Opera has just been appointed. The choice has fallen upon Dr. Walter Rahl, a conductor who is well known throughout South Germany particularly and who enjoys a most favorable reputation as a Wagner interpreter in Spain, where he has conducted many of the Bayreuth master's works.

There were many applicants for the post to which Dr. Rahl has been appointed and his engagement is for a trial

ground color is white, the music-bar effect being produced by five parallel black stripes running horizontally.

"The music-stave stocking," so the directions run, "is to be worn with the fancy black shoe or the white and black shoe." At last, as *Musical News* hints, women will be able to cope with the advantage over them which men have long enjoyed in being able to make notes on their shirt-cuffs.

SO it is not because Eugen d'Albert was born a British subject that he has been expelled from the Association of German Composers, after all. No, if the *Vossische Zeitung* has the correct version, it was something even worse than that. The doughty Anglo-Franco-Prussian pianist of Scottish birth and German adoption actually refused to abide by some of the rules and regulations passed by the executive committee of the association at the instigation of Richard Strauss himself! Of course, there could be but one penalty for such flagrant treason.

It is a singular thing that while Eugen d'Albert has insisted for the last thirty years that he is a German—his famous letter renouncing British citizenship was

reprinted last fall in the German papers—his step-brother, Charles d'Albert, was for twenty-five years engineer and manager of the gun-works at St. Denis. Although born a British subject, he served in the artillery which in 1870 helped to defeat Paris against the Germans and he became a naturalized Frenchman in 1889.

If there is an expatriated Briton for whom Englishmen have more profound contempt than they have for d'Albert, it is undoubtedly Houston Stewart Chamberlain, Wagner propagandist and husband of Cosima Wagner's daughter Eva. And now the irony of Fate decrees that many of them who happen to be prisoners in Germany should have to be lectured to on the war by him. Ernest Newman, the well-known Birmingham critic, can conceive of no direr punishment than that. "Being preached to death by wild curates would be euthanasia to it; it is a form of cruelty never even contemplated as possible by any Hague Convention."

But it is not because he has expatriated himself that he is anathema to Mr. Newman, who frankly "cannot see that it is any more disgraceful for Chamberlain to become a German if he wants to than it was for Handel to become a naturalized Englishman." He explains that there is no type of mind he despises more than what he conceives to be Chamberlain's—"the mind that is packed with learning but destitute of wisdom, the mind that has neither humanity nor humor (in one's wildest moments one could not imagine Chamberlain either making or seeing a joke), the mind that always builds up a superficially imposing theory by means of bogus analogies, specious generalization, and an affectation of a world-wide survey."

That Chamberlain has long been more German than the Germans has been shown in his objection to the presence of foreigners at Bayreuth. In one of his books it is written, "On the day when 20,000 Germans feel the need of going to Bayreuth no foreigner will be able to get a seat there: that day I will joyfully acclaim."

CONTRARY to the reports of a few weeks ago, it now turns out that the house in which Chopin was born in Zelazowa-Wola, near Sochaczew, has not been destroyed. Nor has the statue erected in honor of the great Polish tone-poet a few years ago been destroyed.

In the retreat from Warsaw the most precious Chopin relic, the heart of this intensely patriotic Pole, which had been deposited in the Church of the Holy Cross there, was removed to Moscow.

RUSSIA'S greatest singing actor, the gigantic Feodor Chaliapin, remembered here generally for his one season at the Metropolitan during the Contrived régime and specifically for his half-nude, cutaneously scintillant *Mefistofele* in Boito's opera, celebrates this year the twenty-first anniversary of his début at the Imperial Opera in Petrograd. Since early in the summer he has been turning over in his mind some elaborate philanthropic scheme by which he intends to mark this anniversary, but of the nature of it nothing yet has been divulged.

One interesting bit of news concerning his plan is the fact that he has been asked to study the title part of Verdi's "Falstaff" for this season. As the rôle appeals strongly to him—though he is remembered here as less of a comedian than a tragedian—it is highly probable that his Petrograd public will see and hear him as the Fat Knight some time during the winter.

Contrary to reports circulated during the early stages of the war, Chaliapine has not been drafted into service. Last winter he sang in Warsaw for the benefit of the ruined and homeless Poles, and at that time he also visited the front. Since the commencement of the war he has maintained a hospital containing thirty beds, installed in the premises of the Catherine Club in Petrograd; while in their house at Moscow, Mme. Chaliapine, who is Italian, has opened wards to accommodate about fifteen men, for

[Continued on page 32]

FIRST TRANSCONTINENTAL TOUR—FALL, 1915, AND SPRING, 1916

EMMY DESTINN

DRAMATIC SOPRANO—Prima Donna of the Metropolitan Opera Co., New York

Personal Representative OTTOKAR BARTIK, 370 Lexington Avenue, New York
STEINWAY PIANO USED

ECHOES OF MUSIC ABROAD

[Continued from page 31]

which all the linen and other appointments are the special care of herself and her daughters.

During the summer the big basso spent a month with his family on his picturesque estate in the district of Yaroslav, where he reverts to type. Rosa Newmarch, the well-known writer on musical Russia, visited them there and she gives a very charming account of their summer life in the *Musical Times*. She says it would be difficult to imagine a jollier holiday life than that led by the young Chaliapines, five in number, their tutor, their governesses and their guests, from June till September, in the large log-house with its spacious verandas, standing in a clearing among the forests.

In the rôle of *père-de-famille* the singer is just as convincing as in his other parts, writes Mrs. Newmarch. "At Itlar all the occupants live the life that suits them best. Chaliapine himself rarely appears in the morning, the habit of late hours clings to him, and he often only begins to sleep when everybody else is starting their day. But occasionally one may hear a sudden greeting from the upper balcony outside his rooms, and look up to see him reading the paper (which comes by post and is a day old) in a deck-chair, attended by two bulldogs Boulka and Kharlash, the really spoiled children of the house."

The afternoons were spent in alternately drowsing and combating a cloud of bloodthirsty mosquitoes, the plague of Great Russia. Before tea came the daily plunge in the river for the younger mem-

bers of the party—Chaliapine, who is a good swimmer, sometimes went with his boys—and after tea, riding or fishing.

But supper, it seems was the crowning hour of the day for the head of the house never missed this meal, whereas he was rarely present at the mid-day dinner. The evening meal revealed the host's "art of mimicking and teasing in a way that hurts nobody's feelings, while the children have all inherited more or less of their father's histrionic gift, and have a ready flow of repartee, so that a merry babel of tongues and ringing peals of laughter went echoing across the river to rival the mocking wood-demons in the distant forest glades."

AN Italian soprano, who has won for herself almost as secure a place in the esteem of Berlin opera-goers as Maria Labia could boast some years ago, is Mafalda Salvatini. Heretofore connected with the Berlin Royal Opera, she will sing this winter at the Deutsches Opernhaus in Charlottenburg. Like the Dutch Julia Culp, Mme. Salvatini has a German husband, and so wholeheartedly has she thrown herself into war relief work that she has been awarded both the silver and gold medals of the German Red Cross Society.

LITTLE has been heard of Berta Morena since she left the Metropolitan, and it has been supposed that she had quietly withdrawn into retirement. But Munich's beautiful *Sieglinde* is to be in the concert field, at least, this sea-

son. She is one of the German artists who are to give recitals in Brussels.

Heinrich Hensel, the tenor, is also to give a concert in the Belgian capital, and there will be song recitals as well by Eugen Gura and his wife, Annie Hummel, and by Marianne Geyer, who sings to the accompaniment of a lute.

ARTHUR NIKISCH remains the most-sought-after prima donna conductor in Germany. Even now he is unable to accept all the engagements offered him. Both Munich and Vienna have invited him to conduct series of symphony concerts, but his regular duties with the Gewandhaus Orchestra in Leipzig and as conductor of the Berlin Philharmonic Orchestra's subscription concerts in Berlin throughout the winter and a similar series it gives in Hamburg, in addition to special engagements he has already accepted elsewhere, make it impossible for him to make time for the Bavarian and Austrian capitals.

Felix von Weingartner, popular as he is, can not yet dispute his Hungarian colleague's supremacy in the affections of the Teuton concert public.

AT the Vienna Court Opera the rule has been adopted that while the war lasts only those works of composers of enemy nations which no longer can command royalties shall be performed. In this way the paying of royalties into enemy pockets will be avoided. At the same time it is a real privation to Director Hans Gregor to forego Puccini.

J. L. H.

Would Prevent Duplication on Visiting Orchestras' Programs

Washington Local Manager Seeks to Save Public from Annoyance of Hearing Same Numbers Over and Over Again, in Concerts of Different Organizations During the Season

LOCAL managers throughout the country have experienced a difficulty in concert giving which is now in the process of adjustment in Washington, D. C. It is the question of the annoyance caused to concert goers by the frequent duplication of the same numbers on programs of the various orchestras visiting the city. The steps being taken in the National Capital to do away with this practice are given by *Washington Society*, as follows:

Heber MacDonald, press representative for the Symphony Society of New York, Walter Damrosch, conductor, has sent the following interesting correspondence for publication:

T. Arthur Smith, musical manager, who has received many complaints from Washington music lovers, because of the annoyance due to the repetition of numbers on the programs of the different Symphony Orchestras visiting Washington during the winter, has developed a very sensible scheme of trying to induce

the conductors of the different orchestras to co-operate and by friendly conferences all agree that the same excerpts should not appear on other symphony programs. This plan met with the hearty approval of the New York Symphony Orchestra, the Philharmonic Society of New York and the Philadelphia Orchestra, but Mrs. Kate Wilson Greene, representing the local concerts of the Boston Orchestra sent a letter as follows:

"Washington, D. C., Sept. 20, 1915.
"My Dear Mr. Smith: Your letter received and contents noted. No doubt your letter with suggestion was sent with the best intention, but if you will take into consideration the standing of the Boston Symphony Orchestra as compared to all others, and also in view of the fact that it was first in the field, it would be impossible to submit programs to other orchestras, whose concerts have been made possible through the success of the Boston Symphony. In other words they could play what was left, after all programs by the Boston had been decided upon. I will add that the Boston Symphony never consults anyone, but if the

other orchestras wish to avoid duplicating their selection, they should endeavor to get programs of the Boston Symphony before making up theirs.

Very truly yours,
"KATE WILSON GREENE."

In view of the fact that Mr. Damrosch, the conductor of the New York Symphony Orchestra, has given symphony concerts in Washington since the year 1886, says *Washington Society*, the assumption on Mrs. Greene's part of a special hallowed isolation privilege for the Boston Orchestra of disregarding what the other orchestras are doing in Washington, is placing the Boston Symphony in an unenviable light. Mrs. Greene's statement that it was the first in the field is misleading, declares the paper. It was the first in the field, but it afterwards abandoned that field for many years. It was then covered by the Pittsburgh and Philadelphia Orchestras, when the Boston returned here and again built up their following. They did not hurt the other organizations.

David Hochstein in Utica Concert with Mme. Fremstad

David Hochstein, the young violinist, played for the first time in Utica on Oct. 8, when he was the assisting artist at a song recital given by Mme. Olive Fremstad at the State Armory, under the direction of the Booking and Promoting Corporation of New York. Mr. Hochstein's technique and beauty of tone were warmly praised. He was recalled four times and gave several encores. His program included the "Chanson Meditation," by Cottenet, the Wieniawski Capriccio Valse and his own arrangement of the Brahms A Major Waltz in one group, followed by the Tchaikowsky "Mélodie" and one of Sevcik's Bohemian dances known as "The Blue Eyed Maiden." For encores he played the Kreisler "Liebesfreud" and his own ingratiating little Minuet. Hochstein's first appearance in New York this season will take place on Nov. 7.

Mme. Fremstad on Way to Lincoln, Neb.

Olive Fremstad passed through New York last week on her way to Lincoln, Neb., from Utica, where she sang at a concert with David Hochstein, the violinist. Mme. Fremstad will sing three concerts a week in the West before returning to New York for her recital at Aeolian Hall on Nov. 4.

WASHINGTON SEASON STARTS BRILLIANTLY

San Carlo Opera Opens Schedule and Mr. Spalding Is First Visiting Artist

WASHINGTON, D. C., Oct. 10.—The Belasco Theater opened the musical season in the National Capital with a week's engagement of the San Carlo Grand Opera Company. As these various performances were offered at regular theater prices, the attendance was exceptional. The operas presented were "Rigoletto," "Carmen," "Barber of Seville," "Cavalleria Rusticana," "Pagliacci," "Lucia de Lammermoor," "Masked Ball," "Tales of Hoffmann" and "Aida."

All the artists were excellent, especially Antonio Agostini and Maria F. Pauline Donalda, in her Washington debut, made a most favorable impression. An especial feature of the engagement was the appearance of Alice Eversman, a Washington favorite, in "Aida," supported by Mme. Zawner, Signor Agostini, A. Modesti, Pietro de Biasi and Natale Cervi. The chorus and the orchestra, under the direction of Fulgenzio Guerrieri, deserve especial mention. An operatic concert was given Sunday night, with the ballet and chorus included on the program.

The first of the concert artists to visit the National Capital this season was Albert Spalding, the American violinist, who appeared on Oct. 8 at the Belasco Theater. His program was brilliant and varied, giving excellent scope for the interpretative and technical powers of the violinist. He opened with the Sonata in G, Porpora, and closed with the "Campanella," with his own arrangement of the Paganini composition. Even after that he was compelled to give two encores. His presentation of the "Preislied," Wagner, was a masterpiece, while he was especially pleasing in several compositions of his own, chiefly "Alabama," which he was compelled to repeat.

Mr. Spalding was assisted by Martin Richardson, American lyric tenor, who gave delicate and sympathetic renditions of "Che gelida manina" from "La Bohème," Puccini, and "Le Réve" from "Manon," Massenet. The latter called forth such applause that he gave the Prologue to "Pagliacci," and this was sung with such dramatic and vocal beauty that several members of the San Carlo Opera Company in the audience cried "Bravo!" to their young colleague. André Benoist made a most sympathetic accompanist to both artists.

W. H.

Schumann-Heink Wins in Appeal of Divorce Case

CHICAGO, Oct. 6.—The Appellate Court yesterday affirmed the decree of divorce granted by Judge Denis E. Sullivan to Mme. Ernestine Schumann-Heink from William Rapp, Jr. The original decree was approved on all counts against Mr. Rapp, and his petitions were all denied.

M. R.

Carl Friedberg's New York Recital Postponed

Owing to a change in the concert tour of Carl Friedberg, the pianist, his first New York recital of the season, which was scheduled for Nov. 9, has been postponed until January. The exact date will be announced later.

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CHICAGO APPLAUDS A REAL JAPANESE "BUTTERFLY"



Anna Pavlowa (in the Center of the Group) and Her Russian Ballet as They Appeared in "The Dumb Girl of Portici," Which Opened the Chicago Season of the Ballet in Association with the Boston Opera Company on Oct. 4. A Report of the Performance Appeared in "Musical America" Last Week

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Oct. 11, 1915.

LAST Wednesday was a sensational day for opera in Chicago. First, we heard for the first time at the Auditorium, in conjunction with the Boston Opera Company's engagement here, a Japanese prima donna singing music of the Occidental school in an opera of a semi-Oriental subject, and, second, we heard the Chicago première of Montemezzi's opera, "L'Amore dei Tre Re," a treat which had been held in store for us by Campanini, but which Rabinoff adroitly anticipated.

Tamaki Miura, a soprano whose vocal training had been gained partly in Tokio and partly in France and Germany, appeared in the title rôle at the matinée last Wednesday in Puccini's Japanese-American opera, "Madama Butterfly," and proved herself to be an artist of unusual attainments. As *Cio-Cio-San* is a Japanese maiden conceived by an American author, the singer, in portraying the character, naturally had to conform in great measure to our ideas. She adapted herself well to them, and added native touches which had been missed by other sopranos.

Miura San developed quite extraordinary vocal characteristics. She is diminutive in stature and her voice is not of great volume. It is light, of a peculiarly clear and penetrating timbre and unusually even. She has absolute control of it and shades every tone to conform to the many moods which she wishes to express. From the first notes of her rôle, heard behind the scenes, to the end of the drama, the audience recognized in her a remarkable addition to the ranks of the day's opera singers.

The performance brought to notice also Riccardo Martin, the American tenor, whose portrayal of the rôle of *Pinkerton* is most commendable vocally and healthily American dramatically. He did some excellent singing throughout the performance, as did also Thomas Chalmers, as the *Consul*. The *Suzuki* of Elvira Leveroni was one of the best interpretations of that rôle we have

Tamaki Miura Invests Rôle of "Cio-Cio-San" with Charm of Personality and Beauty of Voice and Lends It Distinctive Native Touches—"Amore dei Tre Re" Given Its Chicago Première by Boston Grand Opera Company and Is Enthusiastically Praised for Its Poetry and Power—Ferrari-Fontana, Luisa Villani, Didur and Baklanoff a Sterling Quartet of Principals—Pavlowa Appears in New Ballets—Stage Director Arrives from the French Trenches

heard here. It was both vocally and dramatically well executed.

We must not forget the exceptionally fine work done by Agide Jacchia, the conductor, whose inspiring handling of the score contributed much to the success of the performance. A word, too, must be devoted to the fine stage picture provided for the second act by Josef Urban and for the lighting effects by Prof. Ordynski.

Favorable Verdict for "Tre Re"

A fervid and gripping tragedy in the poem by the Italian author, Sem Benelli, was chosen by Italo Montemezzi for his moving and thrilling opera, "L'Amore dei Tre Re." Its story is well known by the readers of these columns. Four sterling artists were heard in this, the latest masterpiece of Italian opera. Luisa Villani, the soprano, who created the rôle of *Fiora* at the world's première at Milan; Edoardo Ferrari-Fontana, the tenor, the creator of the rôle of *Avito* at Milan, New York and Boston; Adamo Didur, one of the Metropolitan Opera stars, in his original rôle of *Archibaldo*, and George Baklanoff, as *Manfredo*.

Luisa Villani, who made her Chicago début on this occasion, proved to be an artist of many gifts. Her voice is warm and of much power and her acting is also worthy of note, though it was not at all times convincing.

The two outstanding figures in this short music drama are *Avito*, sung by Ferrari-Fontana with much vocal skill, and played by him with artistic fidelity, though he was suffering from physical indisposition, and *Archibaldo*, as interpreted by Mr. Didur. The latter forbid-

ding rôle, one of the most intense and interesting of operatic characters, was made extremely realistic by the New York artist, and his rich tones and his enormous vocal power were not less notable than his wonderful dramatic interpretation of his part.

In George Baklanoff, the Russian baritone, who had not been heard in Chicago for some years, the rôle of *Manfredo*

had most adequate representation. His is a voice of great resonance, of rich and beautiful quality. Roberto Moranzoni, the wonder-working conductor, knew how to get out of the score, and from every one of the artists on the stage, every slightest shade and color of musical significance. His was a masterful reading. A word of commendation is also due Eva Didur for the singing of a small part, in which she disclosed a brilliant voice.

Montemezzi's music in this opera (not his first, though he is still a young man), while rich in the sonority of the German symphonic school, much after the style of Wagner and Strauss, has a distinct character of its own. It has less of the melodious sweep of the modern Italian school, but still there is abundant lyricism in his score, and the vocal parts are well written and follow the developments of the drama, avoiding, however, any of the exotic vagaries of the ultra-modern writers.

[Continued on page 35]

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CHICAGO APPLAUDS A REAL JAPANESE "BUTTERFLY"

[Continued from page 33]

Again must praise be meted out to Mr. Urban for his stylistic stage pictures.

Ballet Novelties Also

To complete the day of novelties, Max Rabinoff, the impresario, provided two new ballets, one after the matinee, entitled "Snowflakes," to music by Tschai-kowsky, in which Pavlova, Volinine and the Russian Ballet did some picturesque dancing, and, in the evening, after the new opera, the "Elysian Fields" ballet adapted from Gluck's opera "Orfeo," in which there was also singing by Maria Gay and Phyllis Peralta, and the chorus. The dances were particularly artistic and graceful, as performed to this formal music.

Maria Gay, it is needless to add, sang with luscious tone, while in Miss Peralta we discovered a young American soprano of distinct vocal charm. Adolph Schmid, who directed the orchestra for the ballet, proved himself a conductor of unusual merit.

Direct from the Trenches

Luis P. Verande, stage director of the Boston Opera Company and Pavlova Russian Ballet, arrived in Chicago direct from his place in the trenches on the French frontier, and at once assumed his duties at the Auditorium. He was twice wounded during the war, and was discharged from the army last June. Mr. Verande staged all the Wagner operas with the Quinlan Opera Company on its world tour, and was also stage manager for the Century Opera Company of New York. He is well known as a producer of Russian opera and ballets and for several years was with the Beecham opera company in London.

Adolf Weidig's Symphonic Suite, performed as one of the novelties in Chicago last season, will be played by the Minneapolis Symphony Orchestra at St. Paul, Dec. 3, and at Minneapolis, Dec. 4.

Henriette Wakefield, the contralto, formerly of the Metropolitan Opera Company, stopped at Chicago on her concert tour and gave a short impromptu recital for the students and faculty of the Chicago Musical College, last Saturday morning.

Albert Riemenschneider, dean of the

Northern Ohio Chapter of the American Guild of Organists, assisted by the choir of St. Paul's Church and John Allen

founder and for many years director of the Chicago Symphony Orchestra, has been rejected by the New York Uni-



Tamaki Miura, the Japanese Prima Donna Soprano, as She Appeared in Act I of "Madama Butterfly" as Produced Last Week in Chicago by Max Rabinoff's Boston Grand Opera Company

Richardson, organist and choirmaster, gave the opening organ recital at St. Paul's Church Wednesday evening.

Rejected by Hall of Fame

Once again it is noticed with regret that the name of Theodore Thomas, the

versity Senate for a place in the Hall of Fame.

James G. McDermid, the Chicago composer, will be represented on the program of the first concert given by the Chicago Madrigal Club under D. A. Clipping, Dec. 16.

Esther M. Plumb, the Chicago mezzo-soprano, has begun her tour to the Pacific Coast. She intends, on her return, to make a tour of Texas and later will be heard in two or three recitals in Chicago.

The Bach Choral Society, John W. Norton, conductor, has in preparation for the coming season "Let Songs of Rejoicing Go Forth," by Bach; Schubert's "Lazarus" and Sir Hubert H. Parry's "Job."

A card from Theodora Sturkow-Ryder, the Chicago pianist, has reached this office, sent from Ogden, Utah. She is on her way to the Pan-American Exposition.

Rudolph Engberg, the baritone of Chicago, spent his summer vacation in an extensive tour. He was for some time at St. Paul and Minneapolis, and also visited New York City and Buffalo. He has resumed his teaching in the Fine Arts Building and has booked an engagement to sing in New York at the fiftieth anniversary jubilee of the Swedish Lutheran Church on Nov. 27. During the summer Mr. Engberg gave a recital at Rye, N. Y. He has prepared a program of modern songs, including an interesting cycle by Hallstrom, Backer-Grondahl, Sibelius and Korling.

Recitals for Mme. Ohrman

By special arrangement with her managers, Maurice & Gordon Gulcher, Luella Chilson Ohrman, the Chicago soprano, will be heard in a song recital at the Blackstone Theater, Nov. 7. She has been booked for a recital at Aeolian Hall, New York, Nov. 19, under the management of R. E. Johnston.

This season's first concert of the Zoellner Quartet was given for the exclusive Arché Club of Chicago at its club rooms on the afternoon of Oct. 1. Some seven hundred members and guests heard the program, which consisted of interesting quartets by Haydn, Glière and Iwanow.

Gustav Holmquist, the bass-baritone, will begin his Chicago season with a recital at Central Music Hall on Nov. 3. His program will be made up of miscellaneous songs and arias and an important group will contain Scandinavian novelties. He will be assisted by Edgar Nelson, pianist. MAURICE ROSENFELD.

"AK SAR BEN" STILLED FOR BOSTON SYMPHONY

An Omaha Triumph for Dr. Muck and His Men—Carnival Hilarities Suppressed for Music's Sake

OMAHA, Neb., Oct. 8.—Quiet on the Carnival grounds for two precious hours at the height of the annual Ak Sar Ben festivities! Such an unheard-of occurrence was due to the visit of no less an organization than the Boston Symphony Orchestra—and it was an achievement only with difficulty to be appreciated at its true value. Since the Carnival adjoins the Auditorium and the Auditorium was the only place spacious enough to accommodate the huge audience it became necessary for the powers that be to still the riot of sounds, musical and otherwise, which in so large measure constitute the Carnival. So, with the exception of a mere trifle of shooting during one of the most delicate passages of Beethoven's Seventh Symphony and

some appropriately wild searchlights during the "Flying Dutchman" Overture the stillness was almost oppressive.

Indeed, the propriety of greeting Dr. Muck with the usual form of audible welcome was felt to be doubtful. We trust that the conductor understood that it was no lack of cordiality on the part of Omaha and her Ak Sar Ben visitors. The concert was the first of a charity concert course, under the auspices of the Associated Retailers of Omaha, Lucius Pryor, local manager, and was the brilliant opening of what promises to be an exceptionally brilliant season.

In addition to the compositions already mentioned, the program contained the "Caprice on Spanish Themes," by Rimsky-Korsakoff; the Suite "L'Arlésienne" of Bizet and the Liszt "Les Préludes."

While each number was in its way a cameo in its perfection of performance, the Russian-Spanish suite made perhaps the most vivid appeal by reason of its captivating rhythms, weird harmonic progressions and astounding orchestration. E. L. W.

TRIO OF BROTHERS IN CONCERT IN HONOLULU

Russian Instrumentalists Disclose Unusual Talent in Both Solo and Concerted Numbers

HONOLULU, T. H., Sept. 28.—A recent musical event that gave unusual pleasure was the visit of the trio of Cherniavsky brothers, whose four concerts at the Royal Hawaiian Opera House were enthusiastically received. These artists have just concluded an Australian tour, and are now en route to New York to play at the Astor House, going thence to Montreal.

Russian by birth, the three young brothers received from their father a legacy of remarkable musical talent, and, despite obstacles, have mounted high on the ladder of musical achievement. The youngest of the three, Mischel, has remarkable talent as a cellist. One of his numbers in particular, "Musette," by Offenbach, captivated the audience, and

a repetition was demanded of the "Swan," by Saint-Saëns. Another favorite was Victor Herbert's "Serenade."

Leo won a marked success in his violin numbers. His harmonics were flawless, and he displayed remarkable skill in double-stopping. The performance of the Concerto in D Minor by Vieuxtemps was a triumph.

The trios were finely played, the best performance, undoubtedly, being that of the Trio in A Minor by Tschai-kowsky. Jan, the pianist, is an expert accompanist, and is also a capable soloist.

W. H. BUNDY.

Mr. Sprague's Band Opens Its Season in Bangor, Me.

BANGOR, ME., Oct. 2.—The Bangor Band, under its conductor, Adelbert W. Sprague, last evening in City Hall gave its opening "Pop" concert for the coming season. The program, which opened with Sousa's "Pathfinder of Panama," also contained the graceful Intermezzo from Delibes' "Naila." J. L. B.

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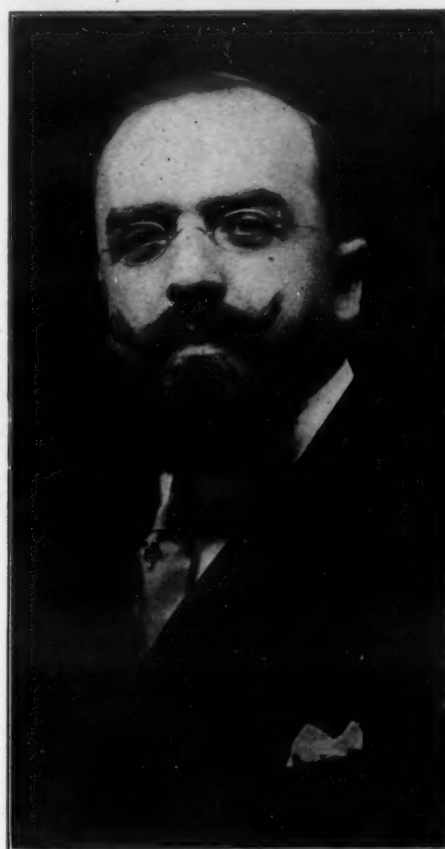
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Monday	eve., Oct.	25, Aurora.
Monday	eve., Nov.	1, Milwaukee.
Tuesday	aft., Nov.	2, University of Chicago.
Thursday	eve., Nov.	4, Chicago (Popular).
Monday	eve., Nov.	8, Detroit.
Tuesday	eve., Nov.	9, Cleveland.
Monday	eve., Nov.	15, Milwaukee.
Tuesday	eve., Nov.	16, Madison
Monday	eve., Nov.	22, Oak Park.
Thursday	eve., Nov.	25, Chicago (Popular).
Monday	eve., Nov.	29, Milwaukee.
Tuesday	aft., Dec.	7, University of Chicago.
Thursday	eve., Dec.	9, Chicago (Popular).
Tuesday	eve., Dec.	14, Cleveland.
Thursday	eve., Dec.	23, Apollo Musical Club.
Monday	eve., Dec.	20, Milwaukee.
Monday	eve., Dec.	27, Apollo Musical Club.
Thursday	eve., Dec.	30, Chicago (Popular).
Monday	eve., Jan.	3, Aurora.
Tuesday	aft., Jan.	4, University of Chicago.
Monday	eve., Jan.	10, Milwaukee.
Thursday	eve., Jan.	13, Chicago (Popular).
Monday	eve., Jan.	17, Oak Park.
Tuesday	aft., Jan.	18, University of Chicago
Monday	eve., Jan.	24, Milwaukee.
Tuesday	eve., Jan.	25, Madison.
Thursday	eve., Jan.	27, Chicago (Popular)
Tuesday	aft., Feb.	1, University of Chicago.
Monday	eve., Feb.	7, Milwaukee.
Thursday	eve., Feb.	10, Chicago (Popular).
Monday	eve., Feb.	14, Peoria.
Monday	eve., Feb.	21, Apollo Musical Club.
Thursday	eve., Feb.	24, Chicago (Popular).
Monday	eve., Feb.	28, Milwaukee.
Tuesday	aft., March	7, University of Chicago.
Thursday	eve., March	9, Chicago (Popular).
Monday	eve., March	13, Milwaukee.
Tuesday aft. and	eve., March	14, Madison.
Monday	eve., March	20, Oak Park.
Monday	eve., March	27, Detroit.
Tuesday	eve., March	28, Cleveland.
Wednesday	eve., March	29, Dayton.
Monday	eve., April	3, Milwaukee.
Tuesday	aft., April	4, University of Chicago.
Monday	eve., April	10, Apollo Musical Club.
Monday	eve., April	17, Aurora.



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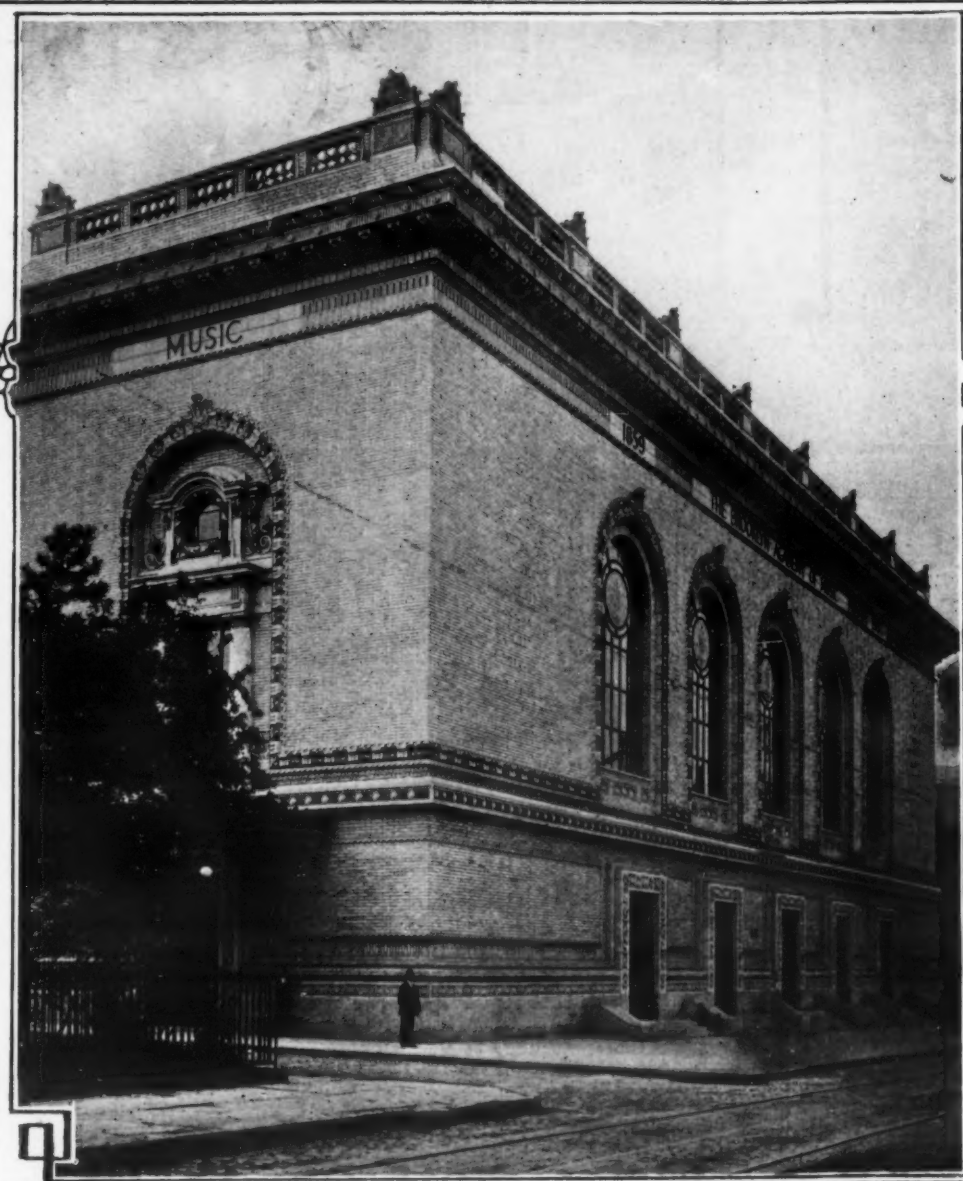
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Above—Herbert J. Braham, Conductor of the Brooklyn Symphony Orchestra. Below—Carl Flück, Conductor of German Choruses, Photographed at Pasadena, Cal.



FOR those who have rejoiced to observe the steady progress of Brooklyn in the last three years in supplying to her people continually better music, the forecast of events for this season holds a generous store of satisfaction. The best of musical talent will be provided the subscribers for the more important performances at the Brooklyn Institute of Arts and Sciences and local art will be represented by the many prominent clubs in the borough, while numerous distinguished soloists will seek to augment their following.

While Brooklynites in general patronize Manhattan theaters in preference to those in their borough, they are rapidly coming to know that the choicest in music may be had at their own doors. In the audiences of last season, particularly at the Academy of Music programs, were men and women from every outlying section—Flatbush, Bay Ridge, Bath Beach, East New York, Williamsburgh, Richmond Hill and Long Island towns. The prospects of a greater attendance than ever before at the principal functions are strong.

The following appearances at the Institute of Arts and Sciences are announced by the department of music, of which R. Huntington Woodman is president and John Hyatt Brewer, secretary: Albert Spalding, violinist, Oct. 14; David Bispham, baritone, Oct. 26; Mischa Elman, violinist, Nov. 18; Percy Grainger, pianist, Dec. 6; Singers' Club of New York, under G. Waring Stebbins,



John Hyatt Brewer, Conductor Brooklyn Apollo Club

in December; Boston Symphony Orchestra, under Dr. Karl Muck, with these assisting artists: Mme. Melba, Nov. 5; Fritz Kreisler, Dec. 3; Ernest Schelling, Jan. 7; soloist unannounced, Feb. 18, and Anton Witek, March 17. These Philharmonic concerts will be under the joint auspices of the Institute and the Brooklyn Philharmonic Society, of which Walter H. Crittenden is secretary, with the additional co-operation of the Woman's Auxiliary Board of 250 women, of which Mrs. Camden C. Dike is president.

Concerts for Young People

There will be five Saturday matinée concerts for young people by the orchestra of the Symphony Society of New York, Walter Damrosch, conductor, with assisting artists, as follows: Mischa Elman, Oct. 23; Julia Culp, Nov. 27; choir of St. John's Cathedral, Miles Farrow, conductor, at a "Christmas Concert," Dec. 11; Merle Tillotson Alcock, Jan. 29; Josef Hofmann, Feb. 12.

The Brooklyn Oratorio Society, conducted by Walter Henry Hall, will give "The Messiah" on Dec. 16. On Jan. 3, a joint recital by Herman Sanby, 'cellist, and George Harris, Jr., tenor, will be given. Kitty Cheatham will appear, Jan. 5; Evan Williams, tenor, Jan. 10; Julia Culp, soprano, Feb. 25; Mme. Schumann-Heink, her fourteenth annual recital, March 10; Mme. Leginska, pianist, March 16; Ernest Schelling, date unannounced; Choral Art Club of New York, under Walter Henry Hall, Feb. 1; New York Artists' Concert Company, in April; Kneisel Quartet, Dec. 9, Jan. 27 and March 2; Paul Althouse, tenor, with an assisting soprano, date unannounced; Yvonne de Tréville, coloratura soprano, in costume recital, date unannounced; After the holidays, a series of organ recitals preceding the Graham Foundation Lectures will be provided on dates to be given out, and a special organ recital of the "William Tell" Overture and "The Storm," as rendered at Lucerne, will be given by John Hermann Loud, Jan. 7,

in connection with Arthur K. Peck's illustrated lecture on "Switzerland."

At the Jamaica Branch of the Institute the following artists will be heard: David Bispham, Oct. 7; Pacific Male Quartet, Weber Male Quartet, Edwin Swain, baritone, and Arthur Argiewicz, violinist, joint recital; Mr. and Mrs. Percy Scholes, of London, joint recital; Michel Gusikoff, violinist, and Mabel Stock, soprano, joint recital. At the Huntington Branch will appear the Weber Male Quartet, Edgar Schofield, baritone, and Arthur Argiewicz, violinist, joint recital; Mr. and Mrs. Percy Scholes, of London, lecture-recital; Es-

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ther E. Dale, soprano, with harpist in joint recital.

Lecture Recitals at Institute

Lecture recitals at the Institute will include the following: "Symphonic Music," by Prof. Horatio Parker, Nov. 11; five on "Great Operas," by Havrah Hubbard of Boston, assisted by Wells Weston, pianist, Nov. 12; "Tannhäuser," Dec. 10; "Lohengrin," Jan. 12; "Die Meistersinger," Feb. 9, "La Bohème," March 10, "Hänsel und Gretel" and "The Secret of Susanne." Five lecture recitals on "The Programs of the Boston Symphony Orchestra" will be given on Thursdays preceding concerts: Nov. 4, by W. J. Henderson; Dec. 2, Prof. R. D. Welch, of Smith College; Jan. 6, Prof. H. C.

Macdougall, of Wellesley College; Feb. 17, Henry E. Krehbiel; March 16, Prof. George C. Gow, of Vassar College. Four lecture recitals on "The Literature of the Piano" will be given by Ernest Hutcheson, of Baltimore, on Dec. 1, 8, 15 and 22. Percy A. Scholes, associate of the Royal College of Music, London, and editor of *The Music Student*, will give six lecture recitals on "Some Modern Masters of Music: Their Lives, Ideals and Works," on Jan. 14, 21, 28 and Feb. 4, 11 and 18. Mme. Antoinette Szumowska, of Boston, will give descriptive piano recitals on "Great Piano Compositions" on Feb. 7 and 14.

The total receipts of the Institute last season were \$360,609.92, as against \$345,779.76, for the season of 1913-14, the attendance at all functions and library and museum increasing from 707,516 to 751,042. This year a proportionate increase, at least, is counted upon.

Choral Societies and Orchestras

With its unfailingly large body of subscribers to inspire a continuance of its high-class work, the Brooklyn Apollo Club will hold its three regular private concerts in the opera house of the Academy of Music on Dec. 14, Feb. 29 and May 2. Names of soloists have not yet been given out. This corps of ninety singers is conducted by John Hyatt Brewer.

In the opera house also will be held the two concerts of the Brooklyn Choral Art Club, under the direction of Alfred Y. Cornell, on Dec. 20 and March 22. The programs will contain the usual carefully chosen numbers and additional features will be the Quartet of Ancient Instruments, of Boston, and an orchestra of fifty pieces. The membership of the chorus is eighty.

The Chaminade Ladies' Singing Society will present its three programs in the music hall of the Academy on Dec. 16, Feb. 24 and April 27, its afternoon

[Continued on page 41]

David Bispham

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BROOKLYN'S CONCERT FARE NEVER RICHER OR MORE VARIED

[Continued from page 39]

musicales to be held at the new headquarters of the Brooklyn Women's Club in Pierpont Street on Nov. 6, Jan. 29 and March 4. This long-honored organization, now of seventy singers, rehearses at the Masonic Temple. Mme. Emma Richardson-Kaster is conductor. The soloists at the three regular concerts will be, respectively, Carlos Salzedo, harpist; Rafael Diaz, the American tenor from the West, and Paulding De Nike, the Brooklyn 'cellist. At the last election of the Chaminade, Mrs. Folliott C. Demming became president. Mrs. Amelia Gray Clarke will continue as pianist for the club and Pauline Dobson Gold as organist.

The Brooklyn Symphony Orchestra, under Herbert J. Braham, who formerly conducted also the Brooklyn Philharmonic, will be heard in three concerts at the Unity Club and two at People's Institute. No soloists have yet been decided upon, but it is likely that Marie Deutscher, violinist, will play at the Unity Club concerts. The orchestra has progressed steadily during its ten years under the leadership of Mr. Braham. Its membership is sixty-five.

The Hoadley Orchestra, founded in 1888 by Eli S. Hoadley, has for its new conductor Carl Hahn, who as solo violoncellist has played with many prominent orchestras. He has come from San Antonio, where he founded the San Antonio Orchestra. The Hoadley, numbering about fifty players, gives concerts for various well known clubs and invites its friends to one or two "public rehearsals" during the season. The regular rehearsals are held at the Hanson Place M. E. Church. There are numerous applications for membership to this body. The officers are John C. Stemmermann, president; Ernest Braun, Jr., vice-president; Henry E. Wood, secretary; F. H. Lifshy, treasurer; Joseph C. White, librarian; H. S. Standinger, assistant librarian, and Charles Sexton and Maurice Henriot, directors, with the foregoing. Mitchell May is concertmaster.

To Hold Golden Jubilee

The chorus of the Arion Society, under

Eugene Klee, successor to Arthur Claassen, will hold its golden jubilee on Nov. 11 at the Academy of Music, the soloist for the occasion being Mme. Melanie Kurt, of the Metropolitan Opera Company. Members of the New York Philharmonic and the Arion orchestras will participate. On Oct. 2 will be held a "liederabend" and on Feb. 6 a concert with the orchestra will be given. The president of the Arion is Dr. G. E. Seyforth. The Brooklyn Sängerbund, under Fred Albeke, and the Williamsburgh Sängerbund, under Dr. Felix Jager, will be heard in their unfailingly enjoyable programs, and the Brooklyn Quartet Club, led by Carl Fiqué, will, as usual, contribute one or two operettas, it is believed, in addition to the usual concerts.

The Woodman Choral Club, of which

the conductor is R. Huntington Woodman, is scheduled to sing as heretofore in the music hall of the Academy of Music. Instead of using this auditorium, the University Glee Club, under E. J. A. Zeiner, will follow the precedent established last year in giving its two concerts at the clubhouse on Lafayette Avenue and South Oxford Street.

The United Singers of Brooklyn, of whom Carl Fiqué has been musical director for twelve years, will give a concert at Arion Hall, on Nov. 14. This body includes the prominent German singing societies of the borough. Mr. Fiqué is preparing a series of lecture recitals on modern opera for clubs and educational institutions in New York, New Jersey and Connecticut.

The Æolian Choir, composed of sixty men and women, begins its fourth sea-

son under auspicious conditions. Devoted to the development of a *capella* church music, this highly trained body of singers last season was heard in twenty-two recitals. Under the able leadership of N. Lindsay Norden, its founder, the choir rehearses each Monday night in the Tollner Building, preparing translated Russian texts and many new and valuable compositions. Its president is F. W. Hart, and the secretary is J. V. Macdonough, of 472 Lafayette Avenue, Brooklyn.

GEORGE C. TURNER.

For the Sunday evening services at All Saints' Episcopal Church, Brooklyn, the choir will develop the field of a *capella* music. The choir is under the direction of N. Lindsay Norden, and numbers forty voices.

Opportunity for Americans in European Opera After the War

By OSCAR SAENGER

ABOUT twenty years ago the young American singer who wished to begin an operatic career, finding no opportunity in America, sought engagements in the opera houses of Europe, principally in Germany. There were very few at first, but when these pioneers made successes and then found their way home and received engagements at our own Metropolitan Opera House, the European invasion became so great that almost every opera house in Germany had at least two or three American singers engaged and many could be found also in the principal opera houses of Italy, France and England.

It came to pass a few years ago that there were so many Americans engaged at the Berlin Opera House that a boycott against them was inaugurated and

the Intendant, Count von Hülsen, was obliged to justify engaging so many artists before the Reichstag. This feeling against the American singer has steadily grown within the last years and the German impresario is now rather reluctant to engage the American unless he has phenomenal talent or is willing to sing for almost nothing.

All these conditions will be changed by the present war.* Quite an unusual opportunity is opening for the American singer and for this reason. All the countries at war have called upon the able-bodied men between the ages of sixteen and about forty, and much budding talent will be sacrificed in this way, not to mention the loss of the mature artist who will

*This article was suggested by an editorial on "War's Heavy Toll of Youth," which appeared in the New York Evening Mail of July 10, 1915.—O. S.

give up his life on the battlefield. Not only this, but many who are not killed outright will be incapacitated for an operatic career, because of deafness and blindness and diseases which follow in the wake of war.

So much for the male side of it. The women who do not actually serve in the war as nurses, etc., will suffer from impoverished conditions of the families, making it impossible for them to take up the study of singing, and in that way paving the way for the American artist.

Far be it from me to rejoice at these conditions, but there certainly will be a great demand for American singers, both men and women, and I would like to see them prepared when the call comes. This would mean to prepare a repertoire of at least ten operas for each voice, studying in the language of the country in which the singer wishes to seek an engagement. For, excepting in London, operas are not sung in these countries in the languages in which they were composed, but in the language of the country.

There never was a greater chance for the American operatic aspirant than there will be at the end of this war, or rather when the various countries have again settled down to peaceful occupations.



Photo by E. F. Foley.

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"Messiah," San Francisco.—"Grace Northrup's voice sounded pure and clear and her familiarity with the rôle was evident throughout the evening. We have never heard the well-known aria 'I Know That My Redeemer Liveth' sung with more fervor or religious abandon."—Pacific Coast Musical Review.

"Elijah," Oakland.—"The most successful solo of the evening was 'Hear, Ye, Israel,' sung by Grace Northrup. It was spirited and commanding."—San Francisco Examiner.

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Beyond the Hidden Horizon

Where the Occidental Composer May Turn to Find New Colors for His Musical Palette—How the Creative Art of India Has Anticipated the Subtleties Sought After by the "Ultra-Modern" of the Western World

By BERNARD ROGERS

WE shall go yet to those turbaned peoples that dwell east of Suez for subtler means of artistic expression. India, where life moves slowly and is well ordained, shall furnish us of the Occident with new idioms, musical and otherwise. Our hemisphere is too incredulous to accept another's art which is sufficient unto itself. The Hindoo is not given naturally to disseminating broadcast the news of his accomplishments. How many among us would have encountered the exquisitely wrought word pastels of Rabindranath Tagore, had not that Bengalee mystic been granted a Nobel Prize? Nor, in another sense, is it common property that Whistler owes to Eastern artists more than a fraction of the fascination which his dim mirrorings exert upon those attuned for them.

While the futurists, contemporary (in spirit, they assure us), with our age, hawk their well-spiced cryptic products about, preparing them cunningly to be-



Bernard Rogers

guile the curious or more superficial passer-by, the Indian artist goes about expressing himself in the imperturbable manner of one to whom art comes as naturally as sleep. He sang before speech was; it may be that he will sing perennially. The Indians do not pack their music into molds and turn it out like so many jellies. The emotion, so far as I have been able to determine, dictates the form of the whole. This course of procedure makes for sheer spontaneity.

That order of musical sophistication which dominates the Western side of the earth is comparatively a rarity in India. There is little if any, mummery connected with the art; the gift of extemporization, for instance, has been handed through forgotten generations to the present day. From a people given naturally to rational and, apparently, sincere artistic expression there is much to learn. The modern tendency is to get out of the rut; but at times it is impossible to doubt that the Occidental forces his musical speech. The Indian can teach us the knack of behaving becomingly in the presence of the muse.

Digressing from artistic ethics to the question of technique, the matter becomes more involved. Ages before Debussy and his clan appeared on the scene, the Indian composer was utilizing scales and intervals which are still unknown in our terminology. Quarter-tones, toward which our composers exhibit a well-defined dread, were consist-

ently used by the Eastern composers in building their scales. The latter, in some cases, consisted of twenty-two intervals, called *srutis*. The persistency with which modern Occidental composers endeavor to squeeze new tints from the diatonic scale induces the thought that eventually a new and less conscientious group will arise that will not hesitate to appropriate for its people what the Indian musician has evolved through his ages of experience and meditation.

One of the most indubitable sources of rhythm (and, automatically, melody) is the tongue in which men address each other. It is hardly necessary to expand upon this point; substantiation will readily be found by comparing the Italian tongue and the type of melody and rhythm inherent in Italian music, and a parallel, although not quite so obvious with every language, will be found fairly evident in most cases. The music of the Indians, whose dialects are strikingly different from the Occidental tongues, is also recognizably different in pulsations, being *metrical* rather than *rhythmical*. Their instruments, too, are far removed in type from ours, and should furnish rich new pigments for the orchestral palette.

In a word, it is in no wise daring to predict that India one day shall teach us the making of a more imponderable, affecting and multi-colored music than we now possess.

SZENDREI IN AUSTRIAN ARMY

Former Century Opera Conductor Garisoned at Buda-Pesth

Aladar Szendrei, the former conductor of the Century Opera House, is now a lieutenant in the Austrian army and garisoned in Buda-Pesth. Until the beginning of September his friends hoped that his name might be overlooked by the military authorities and that the genial Hungarian might continue to wield the conductor's baton at the Deutsches Opernhaus in Berlin. But the call came.

Szendrei has been assured, however, that his term of service will be very short, and he intends, as soon as he is released, to come to the United States to stay. At least, that is what he wrote recently to André Tridon, his representative in this country.

Conductor Stier to Make New York His Headquarters This Winter

For the first time since he has visited America, Theodore Stier will spend the entire winter season in New York City. Mr. Stier has been associated as conductor for five seasons with Mlle. Anna Pavlowa and has conducted in nearly every city in the United States. Before coming to America he was conductor of the London Classical Orchestra, an organization devoted to the fostering in public performance of the works of the old and much neglected masters. Mr. Stier founded this orchestra at the suggestion of Bernard Shaw and Granville Barker, whose friendship he enjoyed and who, out of love for the classics, were anxious that such an orchestra be a permanent factor in the musical life of London.

George Meader, the American tenor, has been engaged as soloist of one of the Nikisch Philharmonic concerts in Berlin this winter.

SCRANTON PLANS MUSIC FOR SEMI-CENTENNIAL

Events in Armory to Mark Celebration of City's 50th Birthday—Activity of Many Chorus

SCRANTON, PA., Oct. 8.—Choral work plays the leading part in the preparations under way in this city for the coming musical season. Chief among the choral societies which will be heard during the winter months will be the Liederkrantz, Junger Männerchor, Ladies' Musical Club, Catholic Choral Club and Elm Park Choral Society.

The Scranton United Choral Society will soon begin the study of "The Cross of Fire" and "The Swan and Skylark" for presentation during the holidays, and the Liederkrantz will prepare for a great May festival to be held in this city next year, in connection with the city's semi-centennial. The Junger Männerchor has decided to confine its activities to advance preparations for the Baltimore Sängersfest in 1918.

The Elm Park Society will sing several oratorios, and the Ladies' Club will prepare for its annual concert, while the Catholic Choral Club will present a light opera. A season of grand opera is promised at the Lyceum Theater.

The Liederkrantz Casino is now the center of musical activity in this city, this new hall being suited for concert work, and it is centrally located. John T. Watkins will direct the Liederkrantz, Junger Männerchor, Elm Park, United Choral Society, Ladies' and Elm Park societies.

The Scranton Symphony Orchestra, under the direction of Louis Baker Phillips, will also take up active work during the season, and give its usual concert in the spring.

In connection with the city's semi-centennial next year, there will be a number of musical events, notably choral competitions and public concerts, and it is planned to hold them in the State Guard Armory, the largest assembly hall in the city.

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THE American musical season is rich with promise. The country, outwardly at least, is at peace, and is riding a wave of prosperity. Musical interest is doubly stimulated by the renewed efforts and activities of our musicians, whose ranks are now so greatly augmented by the influx of their brethren from Europe. America becomes the provisioning, manufacturing, marketing and banking center of the world, and there will be the desire for music that goes with prosperity, and the money to pay for it. The sky is blue and smiling above us.



Arthur Farwell

Across the water, in the continent which has been the arena of the world's evolution of civilization for two thousand years, among peoples to whom we are bound by a thousand ties of blood and community of interest, there rages the greatest, the most frightful and destructive war in the history of the world. It is the conflagration of Europe, that has been prophesied these many years. The nations declare that the life of art and amusement goes on in the cities as usual, and doubtless the people at home have to provide for themselves such diversion as they can to keep from going mad; but one can well imagine what such "usual" art life is at heart, with thousands of fellow-countrymen killed, wounded and taken prisoners daily at the front, and the fate of the nations hanging in the balance. And one can well imagine what becomes of the creative and productive art life of the nations when they are reduced to the last extremity to preserve their very existence. Little wonder that our own country looks at last to itself for its musical advance.

If we are open-eyed and open-minded enough to keep both sides of this great world situation plainly in view, it is likely to modify somewhat any complacent attitude which we may hold toward our security and prosperity in America. At least, it may have the desirable effect of compelling us to scrutinize a little more closely the foundations of that peace and prosperity, and thus of placing us in a better position to meet any influences which might arise to threaten them.

International Solidarity

One does not need to be either an alarmist or a Seventh Day Adventist to see the simple fact that in our modern closely-knit world civilization, a war of any consequence in one country must necessarily produce disturbing influences in other countries. When that war, on

the one hand, is a general conflict of nearly all the great nations which constitute modern civilization, and when the affected country of which we are speaking is the greatest nation still outside of the war and the most closely interwoven in its interests with the warring nations, the force of such disturbing influences, as we must plainly see, is enormously magnified.

Our nation is, in fact, made up chiefly of the nations who are engaged in the death struggle. If their migration to America has disassociated them from the immediate political conditions which have resulted in this war, and has given them a new and separate political interest, still, every distinct and antagonistic phase of the European struggle is reflected in proportionate measure in the mixed American people. The interests of the people, demanding a unified American nation, are unquestionably too great to permit this fact to become the cause of civil war. Nevertheless, because these conflicting sympathies and ideas exist here, the whole European war is being fought out psychically in the United States. It is a principle that subjective strains and disturbances tend to come to objective fulfillment, and will do so unless they are counteracted and dispelled by an equal opposing force on their own plane. The psychic condition of conflict in America therefore necessarily tends to produce some sort of outward conflict, probably many sorts. We see an example in the efforts made by pro-Germans to halt or to counteract the loan made by American bankers to France and England. The Dumba incident was fraught with possibilities exemplifying the same principle. Walter Damrosch finds it necessary to take practical objective measures to check the visible clash of these divergent sympathies in his orchestra. The split reaches to our social gatherings, and even down to that last unit—the family. The psychic plane of America is as truly ablaze as the material plane of Europe, and the material is the next plane to the psychic.

America Not Exempt

The true danger for America does not lie in this particular direction, creative of disturbance as this circumstance is, because of the balance wheel of desire for national unity. It lies in the fact that, being an integral part of the modern world, our nation is subject to the action of the principles which are causing and manifesting in the present epoch. In short, it means that, since Europe has gone to war, we are not beyond the possibility of going to war. For all the ideals of the pacifists, war, the principle of war, is not done with yet, as Europe proves. We have, indeed, been crossing very thin ice, recently, in this respect. What thinner ice the next few years will put in our path we can only dimly foresee. For all the mass of correct prophesies, the European war took the world by surprise, and the world may have other surprises in store.

We of the musical world, for these reasons, will be wise, however greatly we should be hopeful and unfaltering, if we do not take the smiling sky of prosperity for exactly what it appears to be. And if the inward eye is sufficiently opened to see what is in truth really there, reaching over from Europe—"a thick gloom falling through the sunlight"—one is scarcely to be accused of pessimism. The point, and the fact, is this, that we are not beyond the place and the time when all our peace and prosperity and brightness of sky may be shattered in the twinkling of an eye. The experience of Europe has demonstrated that nothing in the known world can provide absolute security from such a contingency. In fact, it is not unlikely that before the evolutionary principles now working themselves out can be fulfilled, the entire world must be thrown into conflict and upheaval. Such a condition would seem to be strongly indicated in a most striking consensus of Old Testament prophesy, which is as explicit concerning the "end of the age" as it is concerning the life and mission of Christ. And that we have now reached the epoch thus designated as "the end of the age," meaning the end of a certain form of civilization governed by certain principles, no student of that explicit prophesy can well doubt.

Unworthy Artistic Ambitions

What then of our musical activities of the prosperous present? The thing that first strikes us about most of them, aside from their doubtful security, is their triviality and insignificance in the face of the present world-condition. Personal success for its own sake is placed above personal success in serving the establishment of the new world order. Our musicians hustle to secure to themselves the flesh-pots, or at least to get a share of the crumbs that fall from the table of prosperity, forgetting that the banquet to which they scramble is but a later Belshazzar's feast, and blind to the handwriting that already looms large upon the wall.

In what are the feasters and would-be feasters found wanting? In this, that with every opportunity of "knowing the time," they disregard it, fail to study and ponder it, and hence make no preparation to fit themselves for the time to come. For, if the consensus of Scriptural prophesy is plain with regard to the present time and condition, it is even more explicit with regard to the condition to follow. And far from being merely or vaguely "mystical," this prophesy is to be regarded as no farther removed from common sense than is any reasonable deduction of what must occur if certain definite principles are followed out to their logical conclusion. If there were anything worth while to be gained by the interminable restless hustling of little artists for personal success, *per se*, or by their efforts to outrival one another in attracting attention to themselves, there would be nothing to say. But there is not. They prepare for themselves only the necessity of more hustling of the

same sort—an existence endlessly hollow. Even if they get where they think they want to be, their achievement, aside from demanding barren repetition in endless series, remains wholly unrelated to the stupendous facts of the time, and leaves them in a shallow revolving side-eddy of life, cut off from the great common and progressive stream of power and joy.

What of the artist who is not thus seeking a petty success, but who is sincerely striving, with sacrifice and devotion, to perfect himself in his art, depending upon success to follow as a natural consequence of this devotion? Observation, alas, does not show us many of this caliber. Of the myriads of young persons who are engaged seriously enough, no doubt, in artistic study, for one who truly and eventually measures up to this ideal, a thousand will fall victims to the shallowness of the prevalent ideal and leave his higher possibilities elementary and undeveloped, in the rush for a vapid "success." It will fare better with the honest devotee of beauty and perfection in art. He will have the reward of all who truly love and follow the beautiful. His danger is that he will mistake refinement for progress—the cultural for that which to-day can only be spiritual if it is to mean real progress.

A Larger Outlook

No—the call to-day, for the artist, is to take cognizance of this Apocalyptic time, to heed the writing on the wall, to ponder the era of faith and brotherhood which must follow fast upon the collapse of this era of confusion and violence. He must quit the narrow paths of artistic custom and tradition and study how he can make his art a power for human unity, a power to reduce and dissolve the psychic diversity which is increasing about him, and build up community of human feeling and purpose. He must labor with the people, bring them together, and unite them in new musical expressions of their needs and hopes. He must give himself to personal spiritual study—and the sources of knowledge are less concealed than formerly—for only so can he estimate the movements of the time at their true value, and rise to meet them with wisdom and power.

Then, if the day of violence descends upon our own country, which God forbid, he will be a living power and a torch of inspiration, and not mere chaff in the wind. And if, when the great struggle of which the present European war is a part, is over, our country shall have been spared that ordeal, instead of being a nobody lost in a situation which he does not understand, he will be of the company of those prepared for leadership in the new order of civilization, which must ramify from the "valley of decision" throughout the world.

Works of West Virginians to Be Heard by State Federation

FAIRMONT, W. Va., Oct. 3.—The Woman's Club of this city will bring here at the meeting of the West Virginia Federation Jenny Dufau, the noted soprano, who will present a program. Cora Atchinson, chairman of the music committee of the West Virginia Federation, will have on exhibition at the meeting copies of original compositions by West Virginians.

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Inclose subscription for the coming year. Your paper becomes more valuable every month. I would not be without it. I also inclose a subscription for another lady. Sincerely,

ETHEL S. DRUMMOND.

Summit, N. J., Oct. 6, 1915.

Songs by

Edwin Schneider

Sung by

John McCormack

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(Written for Mr. McCormack)

"One Gave Me a Rose"

"Bird Raptures"

"The Cave"

"Flower Rain"

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Julia Culp

Frieda Hempel
Fritz Kreisler
Merle Alcock
John Powell
Josef Hofmann

Louise Homer
Percy Grainger
George Barrère
Pablo Casals
and others to be announced.

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NOVEMBER TOUR: Eastern Pennsylvania, Maryland, Southern New York and New England. Soloists; MISCHA ELMAN and PABLO CASALS.

JANUARY TOUR: Pennsylvania, Maryland, Ohio, Indiana, Michigan, Western New York and Canada. Soloists: PERCY GRAINGER and MISCHA ELMAN.

FEBRUARY TOUR: New York, Canada, Ohio, West Virginia, Maryland and Pennsylvania. Soloists: FRIEDA HEMPEL and other distinguished artists to be announced later.

And Trans-Continental Tour of Ten Weeks with JOSEF HOFMANN, as Soloist

This Tour begins in Rochester March 15 and the itinerary includes seventy cities to the Pacific Coast and returning.

NOTABLE YEAR FOR PHILADELPHIA'S ORCHESTRA

Forthcoming Production of Mahler's Eighth Symphony Regarded as One of the Most Important Musical Events in This Country in Years—Conductor Stokowski to Give Work Its American Première—Eminent Soloists Engaged

Bureau of Musical America,
34 South Seventeenth Street,
Philadelphia, Oct. 9, 1915.

IN the number of orchestral and operatic performances, the supreme importance in the musical world of many of the artists scheduled to appear and in the general run of concerts, recitals, etc., that are expected to take place, the coming season in Philadelphia promises to be the most pretentious and successful that this city ever has had. This, it may be added, is no idle or merely speculative conjecture, but a well-considered statement, based upon definite announcements for the weeks that are to intervene between this time and the coming of May.

Most prominent in the plans for the season, as for a number of years past, is the series of concerts by the Philadelphia Orchestra, which this month enters upon its sixteenth season and its fourth under the direction of Leopold Stokowski. The series will again consist of twenty-five pairs of concerts, to be given in the Academy of Music on Friday afternoon and Saturday evening of each week for that length of time, beginning Oct. 15 and 16. Aside from the regular programs, which contain many interesting novelties, in addition to the acknowledged masterpieces, the first performance in America of Mahler's Eighth Symphony, with a chorus of 950 voices and an augmented orchestra of 130, will be looked upon as one of the most important musical events that have taken place in this country in many years.

Soloists for the Orchestra

The list of soloists for the season is the most important ever announced by the orchestra, the artists who are to appear being Marcella Sembrich, soprano; Julia Culp, lieder singer; Mme. Charles Cahier, contralto; Henri Scott, bass; Nicholas Dauty, tenor; Emilio De Gorgoza, baritone; Harold Bauer, Ossip Gabrilowitsch, Leopold Godowsky, Percy Grainger, Josef Hofmann, Yolanda Mero and Ernest Schelling, pianists; Wassili Besekirsky, Mischa Elman, Albert Spalding, Kathleen Parlow and Thaddeus Rich, violinists; Herman Sandby, Hans Kinder, violoncellists. In the performance of the Mahler Symphony the solo parts will be sung by Florence Hinkle, Inez Barbour, Adelaide Fischer, soprano; Margaret Keyes and Susanna Dercum, contralto; Lambert Murphy, tenor; Reinald Werrenrath, baritone, and Clarence Whitehill, bass. This work, which will have, in addition to the enlarged orchestra, the Philadelphia Orchestra Chorus of 400 singers, a second chorus of 400 voices, composed of the Philadelphia Choral Society, the Mendelssohn Club and the Fortnightly Club, and a boys' chorus of 150, is to be given three

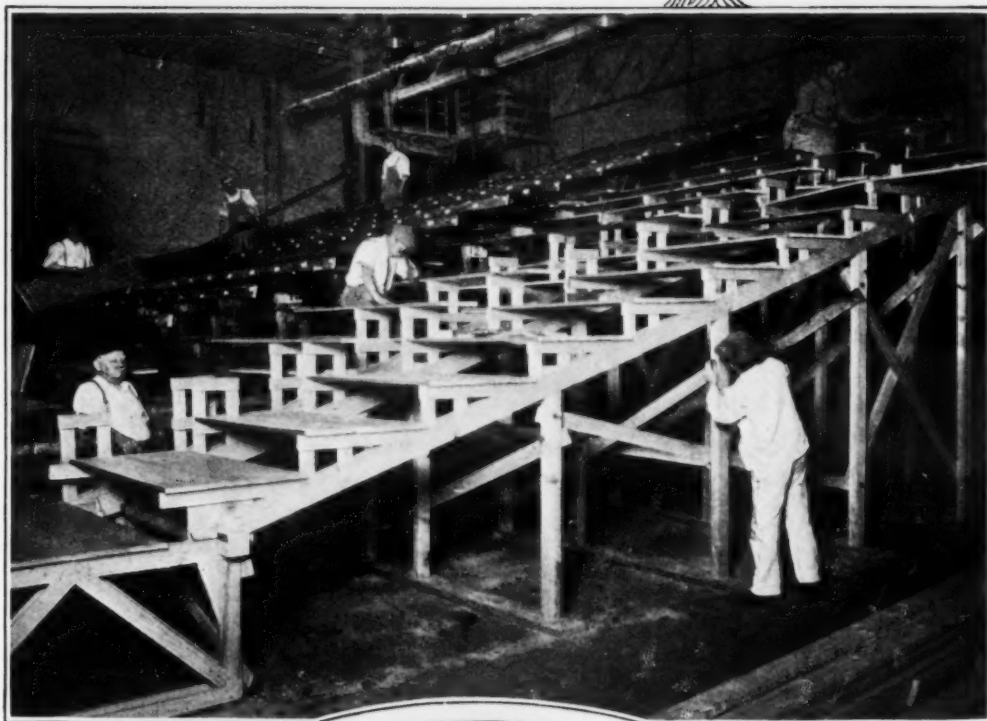


Photo by Chappell

Above—Section of Stage Being Erected at the Academy of Music for the Performance of Mahler's Eighth Symphony by the Philadelphia Orchestra and Chorus of 950 Voices. The Picture Indicates the Magnitude of the Preparations for the Performance of This Great Work. This Section Shows Only a Portion of the Tiers of Seats for the Chorus, the Additional Section for the Seating of the Orchestra Not Being Revealed. Below—Leopold Stokowski, Conductor of the Philadelphia Orchestra, and Mrs. Stokowski (Mme. Olga Samaroff, the Pianist) in the Studio of Their Home at 2014 Pine Street, Philadelphia (Photo, Chappell Studio)

performances at the Academy of Music on March 2, 3 and 4, the first, on Thursday evening, March 2, being a special performance, while those of March 3 and 4 will be given in the regular series of Friday afternoon and Saturday evening concerts.

Other Novelties Promised

Mr. Stokowski, as previously, has prepared in advance all the programs for the season, so that the orchestra patrons know just what compositions are to be played from week to week, and when the different soloists are to appear. These programs, in addition, as said before, to the standard and favorite works which are looked for each season, will offer several distinct novelties aside from the Mahler work. These include a "Danse Rhapsody," by Delius; Kammer-Symphonie, Schönberg; symphony, "Poème Divin," Scriabine; "Molly on the Shore," dance for string orchestra, Grainger; symphonic poem, "Sohrab and Rustum," Zeckwer; Symphony in C Minor, Daniel Gregory Mason; "Feuerwerk," Stravinsky, and "Istar," D'Indy. Two all-Wagner programs will be presented, at the concerts of Nov. 26-27 and March 17-18, the former being devoted to excerpts from the "Nibelungen Ring," and the latter made up of selections from "Der Fliegende Holländer," "Lohengrin," "Tannhäuser," "Die Meistersinger" and "Tristan und Isolde," with the "Siegfried Idyl" as the seventh of the eight numbers.

The "Musical Talks for Young People," which have been given for two seasons

under the management of Mrs. Frederick H. Sheldon and Mrs. Edward G. McCollin, with the assistance of several other women prominently identified with the musical life of the city, will be continued the coming winter on a still more important scale, with the added co-operation of Mr. and Mrs. Leopold Stokowski. The "Talks" will be given in the Little Theater, on eight alternate Tuesday afternoons, beginning Jan. 4. Mr. Stokowski will open the series with a talk on "The Symphony Orchestra and Its Instruments," with illustrations by members of the Philadelphia Orchestra. The remaining talks are to be by J. Frederick Wolle, who will tell the story of Bach, with piano selections; Alys Bentley, on "Rhythm in Music," illustrated with rhythmic dances; Mrs. Leopold Stokowski (Olga Samaroff), on "The Piano and Its Music," with illustrations on the spinet by Mrs. George Eustis, of Washington, and on the piano by Mrs. Edward Morris; Ernest Hutcheson, the pianist, who will speak on Wagner; D. Hendrik Exerman, with numbers by a string quartet; Ethel Altemus, the Philadelphia pianist, and Florence Leonard. Miss Leonard's topic being "Absolute, Operatic and Program Music." The proceeds of these talks, after expenses have been paid, will be contributed to the pension fund of the Philadelphia Orchestra.

The Boston Symphony Orchestra will again appear at the Academy of Music in a series of five Monday evening concerts, on Nov. 1 and 29, Jan. 3, Feb. 14 and March 13, the soloists announced for the

Opera for 1915-16 to Be Provided by Metropolitan and Boston Companies and Local Amateur Organizations—A City Peculiarly Rich in Its Clubs and Choral Societies—Profusion of Artists' Recitals—Chamber Music

season being Mme. Melba, Geraldine Farrar, Fritz Kreisler and Ernest Schelling. The New York Symphony Orchestra, with Walter Damrosch as conductor, is also announced to give three concerts at the Academy of Music, under the local management of Helen Pulaski Innes, on Nov. 8, Jan. 10 and Feb. 23. At the first, the assisting artist will be Pablo Casals, the Spanish violoncellist; at the second, Mischa Elman, the violinist, and at the third, Frieda Hempel, the coloratura soprano of the Metropolitan Opera Company, who will make her first local appearance on the concert platform.

Metropolitan Opera Series

While Philadelphia lovers of grand opera are not to have so much of their favorite form of entertainment as in some years past the indications are that excellence in quality will atone for comparative absence of quantity. The announcement is made that the company from the New York Metropolitan is to come to the local Metropolitan Opera House for fourteen Tuesday evening performances, with a subsequent week of presentations by Serge de Diaghilew's Imperial Ballet Russe, with one selected performance by the latter troupe included in each subscription for the regular season of opera. The opera performances will be given on Tuesday evenings, Nov. 23 and 30, Dec. 7, 14, 21 and 28, Jan. 11 and 25, Feb. 8 and 29, and March 7, 14, 21 and 28. The ballet performances will be given on five nights and on Saturday afternoon of the week beginning March 27, an opera being presented, as already stated, on Tuesday evening, the 28th. In addition to a number of the standard works of the operatic repertoire, several of the Metropolitan's new productions and revivals will be given here.

Negotiations are under way for the appearance of the Boston Grand Opera Company at the Metropolitan in November, although the dates have not been definitely announced. It is expected, however, that at least a week's engagement of the company, in connection with the Pavlova Imperial Ballet Russe, will be filled.

Smit Bureau's Second Season

A welcome addition to the musical life of Philadelphia is the Smit Musical Bureau, which this season enters upon its second season. Benno Rosenheimer and Morris J. Smit, who head this new enterprise, declare that the outlook for the coming year is very promising. "Mr. Smit and I realize," said Mr. Rosenheimer, in a recent talk with the MUSICAL AMERICA representative, "the necessity of a wide-awake musical bureau for the many artists associated in the musical life of Philadelphia. We aim to provide this much-needed service, and already have secured a number of artists of the highest class, who will appear this season under our management. Our list is headed by Horatio Connell, the eminent bass-baritone, and Thaddeus Rich, the concertmeister of the Philadelphia Orchestra, while others whom we shall present are Hans Kinder, the Holland violoncellist, also of the Philadelphia Orchestra; Earle Waldo Marshall, dramatic tenor, formerly of La Scala, Milan; John Thompson, the American pianist; Susanna Dercum, the contralto; Ben Stad, Holland violinist, formerly concertmeister of the Leipsic Philharmonic Orchestra; Elsa Lyons Cook, the American soprano, whose beautiful voice and charming personality have won admiration both in concert and opera; Lewis James Howell, baritone, who has sung with much success in opera abroad and in this country, and who is also a concert artist of distinction; Theodore Cella, the young Philadelphia harpist, who last spring became a member of the Boston Symphony Orchestra, and Edwin J. Decevee, who will appear in lecture-recitals. We also have under our management the

[Continued on page 53]

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Philadelphia Symphony Orchestra.
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Franz Schubert Bund Orchestra and West Philadelphia Amateur Orchestral Society.
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M***R**S. HERMAN LEWIS will direct the concert appearances of these artists:*

ANNE ARKADIJ, lieder singer, a mezzo-soprano, first season in America. New York recital Aeolian Hall, January eleventh, Boston recital December ninth.

ELEONORA de CISNEROS, mezzo-soprano, last season en tour in Australia; re-engaged for fourth season Chicago Opera Company. Her concert season opens October eighteenth in Minneapolis.

GEORGE HAMLIN. America's most authoritative oratorio tenor. Re-engaged for fourth season with Chicago Opera Company.

CYRENA van GORDON, contralto, engaged as soloist with Minneapolis Orchestra for October twenty-fourth.

GRAHAM MARR, baritone, engaged for entire season 1915-16 Chicago Opera Company to sing first roles,—first concert appearance of season October eighteenth, Minneapolis.

SARAMÉ RAYNOLDS, soprano, has been heard since her return to America on the Pacific Coast and in the Southwest. The Middlewest and East will now be asked to hear and appreciate her voice and art,—especially suitable for mid-winter and spring festivals.

MONICA and WALTER STULTS, soprano and bass, in programs recalling the Henschels, and in separate engagements for recital and oratorio.

GEORG WALCKER, basso, lieder singer, will be of especial interest to German societies and conductors. In America until January first.

MERCED DE PIÑA and ROGER DE BRUYN, mezzo-alto and lyric-tenor, singing songs of Italy, France, Hungary and Spain, in costume. Also appearing singly in recital and oratorio.

MARGUERITE BERIZA, French soprano, engaged for entire season of 1915-16 by the Chicago Opera Company. New York recital at Aeolian Hall evening of November fifth, assisted by Russian Orchestra under Modest Altschuler.

JOHN DOANE, concert organist, Head of Organ Department, Northwestern University, Evanston, Ill., especially engaged for recitals in Festival Hall, at the San Francisco Exposition.

ALICE MERTENS, contralto, authoritative oratorio singer, gives dramatic interpretations of oriental songs in costume—also lecture recitals of Edward MacDowell's songs.

LUCILE LAWRENCE, dramatic soprano, selected by Tito Ricordi and Puccini to be the first American interpreter in Europe of the American role "The Girl of the Golden West."

VALENTINA CRESPI, violinist from Milan. The London Morning Post says, "Her playing makes a firm appeal." New York recital November.

EVA SWAIN, prima ballerina, première danseuse at the Metropolitan Opera House seasons of 1912-13-14. Opened her season as the feature of the St. Louis Pageant and Ball of the Veiled Prophets, October fifth, with a supporting company of ballet dancers.

CLARA WÜLLNER, pianist, will tour America season of 1916-17, and sustain the high musical reputation of this illustrious name, first made famous in America by her uncle, Ludwig Wüllner.

GILBERT WILSON, basso, whose repertoire for oratorio, cantatas, and masses includes the complete list. Also available for recitals.

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Seasons of 1912-13-14



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Photo Charlotte Fairchild, Boston

MARGUERITE BERIZA, Soprano

Engaged for entire season of Chicago Opera Company, will concertize
before and after their season under direction of
Mrs. Herman Lewis, 402 Madison Ave.

New York recital with: GENIA D'AGARIOFF, Russian baritone, and
Russian Orchestra, evening of November 5th, Aeolian Hall

"A contralto voice of rare charm and beauty."



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Soloist with New York Symphony Orchestra,
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Walter Damrosch, Conductor.

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*Clara
Wüllner,
Pianist*



*The name of Wüllner
has been made famous
in the musical world by that master singer Ludwig Wüllner.
Another member of the gifted family, Clara Wüllner, pianist,
will tour America, season of 1916-1917.*

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Telephones: Murray Hill 2890-7058.

Georg Walcker
BASSO

Possesses a voice of such compass and volume that he is enabled to present programs embodying the widest range of song literature from the heaviest dramatic numbers to the most delicate lyrics of Schubert Schumann.

His singing is distinguished by a noble tone and his interpretations are sincere, legitimate and utterly devoid of sensationalism. Mrs. Herman Lewis, his manager, is planning to present Mr. Walcker with the leading German Singing Societies of the country this season in the following splendid program:

Henry Purcell..... "What Shall I Do"	Franz Peter Schubert..... "Der Wanderer"
1658-1695..... Aria from Dioclesian	1797-1826..... "Im Abendrot"
Georg Friedrich Haendel..... "Smiling Bacchus" "Dithyrambe"
1685-1759..... Aria from Serse "Am Meer"
Wolfgang Amadeus Mozart..... "Qui sdegno" "Gruppe aus dem Tartarus"
1756-1793..... Aria from "Magic Flute"	Richard Strauss..... "Das Thal"
1794-1869..... "Heimlichkeit"	1864.....
Carl Loewe..... "Der Feind"	Edward MacDowell..... "The Sea"
Johannes Brahms..... "Feldinsamkeit"	1861-1908.....
1833-1897..... "Auf dem Kirchhof"	Alexander Campbell Mackenzie..... "Spring Song"
..... "Verrat"	1847.....

Mrs. HERMAN LEWIS, Manager
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**Educational Adaptations
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¶ An entirely novel means of acquainting the piano student of any grade with the best orchestral and chamber works, the favorite songs and operas, the noblest sacred music and the characteristic dance and folk tunes of different nations.

¶ This new series, which will soon be off the press, has been adapted and edited by LEOPOLD GODOWSKY and for the ART PUBLICATION SOCIETY. It represents the results of a life-time of research.

¶ Each adaptation is virtually the essence of the composition from which it is drawn, greatly simplified and brought within the scope of the average student. Under the same cover with each adaption is published biographical data or other interesting information with especial reference to the work concerned, together with practical suggestions to the teacher.

¶ The adaptations will be available to Teachers and Pupils using the "Progressive Series of Piano Lessons" and will be sold to the general public through the leading publishers and music dealers. For further information, address Department M, The Art Publication Society, 916-918 Olive Street, St. Louis, Mo.

NOTABLE YEAR FOR PHILADELPHIA'S ORCHESTRA

[Continued from page 49]

operatic conductor, Cesare Sturani, formerly conductor with the Hammerstein Opera Company, while our accompanists are Ellis Clark Hammann and Clifford Vaughan.

"We are making a special feature," continued Mr. Rosenheimer, "of the Rich String Quartet. I think I may safely say that this is one of the best and most artistic quartets of its kind in this country, as each one of the players—Thaddeus Rich, Alfred Lorenz, Hadda Van den Beemt and Hans Kindler—is a member of the Philadelphia Orchestra, while all have won distinction as soloists. We shall present this quartet in a series of five recitals in Witherspoon Hall this season, each time with the assistance of one of our artists as soloist. The first of these recitals will take place on Oct. 26, when Horatio Connell will be the soloist, the remaining four to be held in December, January, February and March. We have already secured bookings with many progressive musical organizations throughout Pennsylvania and elsewhere."

Helen Pulaski Innes, the local musical director and manager, besides directing the Matinée Musical Choral and the Lyric Club, has been engaged to conduct the newly organized Choral of the Alumnae Association of the Philadelphia High School for Girls, and as chairman of the entertainment committee of this organization has arranged a series of three attractive concerts. The first will be a recital by the Rich-Kindler-Hammann Trio, assisted by Elizabeth Bonner, contralto, Nov. 12, and the second a piano recital by Josef Hofmann, March 17. She is also arranging a concert for the Teachers' Institute, to be given in December.

Mrs. Innes, as already stated, will take charge as local manager of the New York Symphony concerts, and the Rich-Kindler-Hammann Trio, composed of Thaddeus Rich, violinist; Hans Kindler, cellist, and Ellis Clark Hammann, pianist, also will be under her management.

Operatic Society to Sing "Butterfly"

The Philadelphia Operatic Society, of which Wassili Leps is conductor, announces that its usual three performances will be given at the Academy of Music this season, the first to take place on Nov. 18, when Puccini's "Madama Butterfly" is to be produced. The opera will be staged under the personal direction of John Luther Long, author of the story from which the book of this famous work was taken. This is expected to be one of the Operatic Society's most notable productions, the cast including several of Philadelphia's prominent singers, all of whom have previously appeared with the society, as follows: Cio-Cio-San, May Ebrey Hotz; Suzuki, Marie Stone Langston; Pinkerton, Edward Shippen Van Leer; Sharpless, Horace Hood.

The second production of the Operatic Society for the season will be of unusual interest, as, in addition to the ever-popular "I Pagliacci," there will be a distinct novelty in the presentation, as a ballet-pantomime, of Celeste D. Heck-scher's "Dances of the Pyrenees," which has been played as a concert number by the Philadelphia, Leps, Stock, Cincinnati, Pittsburgh and other orchestras. For



No. 1—Wassili Leps, Conductor, Organist, Composer and Musical Director of the Philadelphia Operatic Society (Photo, Chappel). No. 2—Rich String Quartet: Left to right, Thaddeus Rich, first violin; Hadda Van den Beemt, second violin; Hans Kindler, cello, and Alfred Lorenz, viola (Photo, Rembrandt). The quartet is under the management of the Smit Musical Bureau. No. 3—May Porter, Conductor of the Cantates Chorus of Female Voices, and Organist and Director of the Choir at St. Paul's Presbyterian Church, West Philadelphia. No. 4—Benno Rosenheimer and Morris J. Smit, Managers of the Smit Musical Bureau of Philadelphia (Photo, Rembrandt). No. 5—Ralph Kinder, Organist, Composer and Conductor of the Norristown Choral Society. No. 6—Helen Pulaski Innes, Philadelphia's Leading Woman Manager of Musical Affairs, and Mrs. Frederick Abbott, President of the Matinée Musical Club

the third performance, in the spring, the society contemplates giving an elaborate production of "Robin Hood."

The Behrens Opera Club, of which John Curtis is president, is also expected to make its usual productions the coming season, although definite announcements have not been made. Last season the club gave three performances at the Academy of Music, Mozart's "The Magic Flute," conducted by Ludwig Schmitt-Fabri, "Martha," conducted by Thaddeus Rich, and "Tales of Hoffmann," with Cesare Sturani as conductor.

Sight Singing Classes

The Public Sight Singing Classes, which, as for the past twelve years, will be under the direction of Anne McDonough, have entered upon their seventeenth season, with classes in five sections of the city, Central, West Philadelphia, North Philadelphia, South Philadelphia and Northeast Philadelphia. These classes are entirely self-supporting, director and all concerned with the work giving their services, the members' dues of ten cents per lesson being depended upon to pay all expenses. A special feature of the work is that of the People's Choral Union, made up of advanced members of the sight singing classes, which plans to give its usual three public concerts this season. These concerts, at which some standard cantata or oratorio work

is produced, are given under the direction of Miss McDonough, the educational idea being carried out by the provision that no seat shall be sold for more than fifty cents.

The Main Line Choral Society, of Ardmore, of which Miss McDonough also is director, hopes to repeat this season the success won at its concert in the auditorium of the Lower Merion High School, last April, when an excellent performance of Mendelssohn's "St. Paul" was given. This society has an active membership of seventy. Noah H. Swayne, 2nd, a popular basso, is president of the society, which owes much of its success to the indefatigable efforts and managerial ability of Mrs. Ezra Allen, the secretary. The society announces that Coleridge-Taylor's "Bon Bon" suite has been selected as the principal work to be given at its concert the coming season.

The Franz Schubert Bund Orchestra of eighty musicians is to give three concerts this season, on Jan. 30, Feb. 27 and

March 19, under the direction of Walter Pfeiffer, who conducted the orchestra in its last winter's concert in the Lyric Theater, one of the most successful given in the twenty-seven years of its existence. At the February concert the orchestra will be assisted by the men's and women's choruses of the Junger Männerchor. The two choruses of this famous singing society, consisting of 250 voices, will sing "Wachet auf," from Wagner's "Meistersinger." The symphonies to be played are the Schubert in C Major, Beethoven's No. 3, "Eroica," and Tchaikowsky's No. 6, "Pathétique."

Mr. Pfeiffer, who made his first appearance with the Schubert Bund last season, is a graduate of the Leipsic Royal Conservatory of Music, a student of philosophy at Leipsic University, was first violinist of the Gewandhaus Orchestra, under Nikisch, and also was concertmeister and first violinist in Dantsic, Cologne and Essen. He has been a conductor since he was eighteen years of age, being now thirty-three, and since coming to America seven years ago has continued an active musical career, having been for six years a member of the Philadelphia Orchestra. The Schubert Bund String Quartet, of which Mr. Pfeiffer is a member as first violinist, will give its usual two recitals of chamber

[Continued on page 55]



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Harpist

NOTABLE YEAR FOR PHILADELPHIA'S ORCHESTRA

[Continued from page 53]

music this season, in the hall of the Schubert Bund, 1416 Arch Street.

May Porter's Choruses

May Porter is enthusiastic with regard to the outlook for the coming season. She will continue to have under her direction the music at St. Paul's Presbyterian Church, West Philadelphia, where the choir of solo voices includes Edna Florence Smith, Ruth Kennedy Cross, sopranos; Mary J. Comerford, Dora Young, contraltos; C. Horace Bowman, Ednyfed Lewis, Leroy Hoffmeister, Louis Bacon, tenors; William F. Newbery, baritone, and others. In addition a chorus has been organized.

The Cantaves Chorus of female voices, which, under Miss Porter's direction, has won recognition as one of the best organizations of its kind in this city, has arranged for removal to new headquarters in the Fuller Building. The officers of the Cantaves for 1915-16 are: Lilla Newkirk Strong, president; Edna Florence Smith, vice-president; Elizabeth C. Fudge, secretary and treasurer; Eleanor M. Sneller, Ruth Kennedy Cross, Mabel Elms and Elizabeth Huselton, with Miss Porter continuing as musical director. The Cantaves has been engaged to give the opening concert of the season at the Drexel Institute on Dec. 2, making the seventh annual appearance of the chorus in the notable series at this well-known artistic institution.

In connection with her other musical activities, Miss Porter has been keenly interested in the organization of the West Philadelphia Symphony Orchestral Society, which promises to be one of the most notable amateur orchestras in this city. J. W. F. Leman, a member of the Philadelphia Orchestra, has been engaged as conductor. Miss Porter is also managing the Philadelphia Ladies' String Quartet, which filled many engagements successfully last season. The members of the quartet are Dorothy Bible, first violin; Elizabeth Porter, second violin; Gladys Minton, viola; Reba Stanger, 'cello. Their first appearance this season will be at the Women's Century Club, Lansdowne, Pa.

Under Mr. Thunder's Direction

The Choral Society of Philadelphia, as an individual organization, will give only one performance this winter. This will be its annual Christmas presentation of "The Messiah," which will be sung at the Academy of Music on Dec. 30, under the direction of Henry Gordon Thunder, who has for many years been conductor of the society. The only soloist definitely announced for this performance is Arthur Hackett, tenor, of Boston, who on that occasion will make his first appearance in Philadelphia. Although giving but one, instead of its customary three performances, the Choral Society will by no means relax its activities this season, as the members will constitute a large part of the chorus of 400 voices which Mr. Thunder has contracted to furnish and prepare for the performance by the Philadelphia Orchestra of Mahler's Eighth Symphony, next March. In addition to the Choral Society, which will constitute the second chorus for the production, as a part of the ensemble of 950 voices, Mr. Thunder will have the assistance of the Fortnightly Club, the male singing organization, of which he is the regular conductor, and of the Mendelssohn Club, a mixed chorus which has long been famous in Philadelphia, for many years under the leadership of Dr. W. W. Gilchrist and later under that of Charles E. Knauss.

The Fortnightly Club will, as usual, be heard independently, in two concerts to be given at the Academy of Music, under Mr. Thunder's direction, on Jan. 5 and May 4, with its customary miscellaneous programs. The Mendelssohn Club is announced for one concert, under Mr. Knauss, to take place on Dec. 9.

The Manuscript Society of Philadelphia, at its prospective series of private concerts, will, as in seasons past, bring out a number of new works by local composers. This season's concerts will be devoted to special forms—sonata music, vocal music, piano music, chamber music, etc.

Extension Society's Course

The University Extension Society will again include in its plans for the season a number of notable musical events, among which will be concerts by the New York Artists' Concert Company, the Ger-

mantown Choral Society, the Kneisel Quartet, the Hahn Quartet; recitals by Herman Sandby, the violoncellist; Edwin Evans, the Philadelphia baritone; Percy Hemus, baritone, of New York, and others. A special feature of the schedule for the season will be two courses on "The History of Music," by Percy A.



Henry Gordon Thunder, Conductor of the Choral Society and the Fortnightly Club, Philadelphia

Scholes, of Oxford, editor of the *Music Student*.

The Young Men's Hebrew Association, which makes a feature each season of a series of concerts for members and invited guests, and which has an enterprising entertainment committee, with Dr. S. J. Gittelson as chairman, will offer its usual three events the coming winter, the artists to be announced later.

The Musical Art Club, the membership



(Photo, Chappel Studios)

Mrs. Zaide Townsend Stewart, President of the Philadelphia Music Club

of which includes most of the prominent male musicians of the city, will continue this winter the short midday informal musicales, which were originated by Henry Gordon Thunder last season and proved a pronounced success. Among the many that took part in these club "Pops," as they are called, last winter, were Henry Gordon Thunder, Constantine von Sternberg, Camille Zeckwer, Mauritz Leefson, Thaddeus Rich, Hans Kindler, Edwin Evans, Henry Hotz and others.

Catholic Choral Club

The Catholic Choral Club, an organization composed of 250 young men and women, under the direction of Nicola A. Montani, has planned two concerts, the first to be given in December and the second in April. In the December concert the program will include compositions by Tschaiikowsky, Moussorgsky, Dvorak, Gevaert and César Franck. A noteworthy feature will be the section devoted to a *cappella* compositions of the classical period, represented by such

works as Palestrina's "Dies Sanctificatus" and "Sicut Cervus," and Vittoria's "Jesu Dulcis." These motets were edited by Mr. Montani and are now being published by Schirmer. They have been selected from the repertoire of the Sistine Chapel, in Rome. Mr. Montani while in Rome was closely associated with Don Lorenzo Perosi, director of the Sistine Choir and composer of many beautiful oratorios.

Two new compositions by Mr. Montani will have their first performance at the December concert. The soloist will be Catherine Sherwood-Montani, who, in addition to a group of old Italian arias, will sing the solo allotted to soprano in the Moussorgsky number. For the second concert a new oratorio by Mr. Montani will be given its first presentation. The work is a modern setting of the "Stabat Mater" and is scored for full orchestra, chorus of mixed voices in six and eight parts, chorus of boys and organ. Mr. Montani's activities in the field of church music are well known. He is one of the organizers of the Society of St. Gregory of America, an organization which has for its chief purpose the improvement of musical conditions in the Catholic Church according to the recommendations of the "Motu Proprio" of Pope Pius X. He is also editor of the official bulletin of the society, *The Catholic Choirmaster*, and is choirmaster of the Church of St. John the Evangelist. This choir of thirty boys and twenty men is noted for the character of the liturgical programs performed in connection with all the functions of that church. In addition, Mr. Montani has classes in many of the academies and schools in Philadelphia and vicinity.

Organist Kinder's Activities

Ralph Kinder, organist and choirmaster of the Church of the Holy Trinity, Rittenhouse Square, who last week announced the opening of the Kinder Organ School, under his direction, on Oct. 3 started his customary Sunday evening organ recitals at Holy Trinity. Mr. Kinder's free Saturday afternoon organ

recitals on Jan. 8, 15, 22 and 29, will again be a feature of the season, which they have been for the last sixteen years. Mr. Kinder also will give two pupils' recitals in Estey Hall, one late in this month, the other to be announced. Plans are under way for a joint choral service to be given by the choirs of the Second Presbyterian Church, H. Alexander Matthews, organist and choirmaster, and Holy Trinity. Mr. Kinder will continue as conductor of the Norristown Choral Society, which on Feb. 15 will give Dvorak's "Stabat Mater" and Elgar's "The Light of Life," with prominent soloists, accompanied by a part of the Philadelphia Orchestra. This society sang Elgar's "The Banner of St. George" last July at Willow Grove, under Mr. Kinder's direction, accompanied by the Victor Herbert Orchestra. During the summer Mr. Kinder completed a new anthem, which will soon be published by Novello. He is now at work on two organ compositions. He will, as usual, give a recital as one of the series of free concerts at the Drexel Institute.

The Matinée Musical Club, under the progressive leadership of Mrs. Frederick W. Abbott, its president, will this season enter into the musical life of Philadelphia in even a broader way than in years past. In addition to its regular concerts on Tuesday afternoons, the club will inaugurate a series of artists' recitals. Mrs. H. H. A. Beach, the composer-pianist, and Cecil Fanning, baritone, will be presented at the first recital, on Dec. 13, at the Bellevue-Stratford Hotel. The Matinée Musical Club, under the direction of Helen Pulaski Innes will give its usual public concerts.

Philadelphia Music Club

The Philadelphia Music Club will hold its first meeting of the season at the Aldine Hotel on Nov. 2. The officers, in addition to the president, Mrs. George W. Stewart, will receive Mrs. Stewart (who is the well-known soprano, Zaide Townsend Stewart), will sing, assisted

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WITH the recent passing away of Rafael Joseffy, in New York, and some time earlier that of Dr. Baerman, Boston and Emil Liebling, Chicago, *bona fide* Liszt pupils are now scarce and far between. That Carl V. Lachmund is among the foremost of these may be inferred from above interesting group photograph, the original of which is in the Liszt-Museum at Weimar. The Lachmunds frequently dined with the Master, who even played for them on two occasions at their own home—an unusual mark of friendship, as it was well understood that he would play nowhere. Liszt's rule, to give no testimonials, he also suspended to favor the American, who treasures among other mementos of Liszt a complimentary manuscript testimonial let-



Meinem sehr lieben Freunde Lachmund herzlich ergeben F. Liszt
(Trans.: To my very dear friends Lachmund. Sincerely devoted, F. LISZT.)



ter—the only one in the hands of any American pupil. During his three years with him, Lachmund made careful note of the Master's remarks to the class (with D'Albert, Rosenthal, Reisenauer, and Sauer as fellow students), which material is soon to appear under the title "Ten Verbatim Lessons by Liszt—Retrospections of Three Years' Study and Friendship with the Great Master."

After traveling as solo pianist with Wilhelmj, that violinist of phenomenal tone and technic, and with Marianne Brandt (Schumann-Heink's predecessor at the Metropolitan Opera), Lachmund devoted his energies entirely to teaching, and is doing so now at Steinway Hall, New York, and many are his professional pupils throughout the states, in Cuba and South America, who attest to his remarkable results as a teacher.

Miller Vocal Art-Science

The New School of Voice Development and the Art of Singing

The production of tone is a science, and all science must of necessity be based upon laws. How can the vocal student have an intelligent understanding of the true production and emission of a tone, or how can lasting results be expected, unless they are based upon the laws that govern tone-making? It is preposterous to expect anything but mediocre singing under any other instruction.

Miller Vocal Art-Science, by the proper scientific adjustment of those factors that go to make up the Vocal Instrument, is the rational scientific means of standardizing correct voice-production which from the purely physical standpoint must be the same in all individuals. It goes the necessary step farther and teaches the highest development of the mental conception and control of our vocal-instrument (as a whole), thus unfolding to the individual his own highest intuitional God-given vocal endowment, as materialized and expressed by his perfectly adjusted, scientific vocal instrument.

In order to bring to the intelligence of pupils the great fundamental truths of this scientific voice procedure, the various parts of the body used in voice-production are divided into units of strength and autonomies.

The vocal instrument is thus made up of the various vocal autonomies, to study which, in minute detail, would require more knowledge than almost anyone—especially a vocal student—would ever be capable of mastering.

But—the classification of the factors composing each vocal unit and autonomy, together with the other essentials for a perfect vocal instrument, has scientifically been done by the founder of Miller Vocal Art-Science, during thirty years experience as a singer and throat specialist, establishing at last the practical theory of "Standardization of Voice-Production."

In this remarkable, comprehensive and scientifically standardized manner, this Vocal Art-Science reduces the complex vocal factors, extending from the eyes to the fundamental of the body, to five self-contained autonomies—and places them under the mental, intelligent control of the individual pupil.

The physical scientific basis of correct, artistic voice-production is the same in every human being. The degree of artistic excellence attained by anyone, is a matter of individual endowment of the soul of the artist-singer or speaker.

No teacher can give what God has denied a pupil, of voice. But *no teacher* should fail to supply the physical basis of correct voice production.

AMPLIFICATION OF TONE

One must have reinforcement and intensity of resonance first, and then amplification of power, before he can gain control of the crescendo and diminuendo.

The amalgamation of these two principles for the perfect messa di voce is purely Vocal Art-Science.

This is the only correct means of intensifying and amplifying resonance and power that has ever been made known, as far as extensive research is able to indicate.

It is *necessary* for the *instructor* to state definitely just what muscles are used to bring about this amplification and intensification of resonance and power. It is obvious, then, from the study of the units of strength and autonomies, just what influences the momentum and power of voice, so that one may have perfect control of power resonance and pitch, balance and equilibrium, through co-ordination, correlation and polarization of the human body.

One of the most beautiful and artistic ways to show this control or balance of power, resonance and pitch is by means of the *mezza voce*. For the control of power and resonance one should begin with resonance, intensify it, and then amplify with power, retarding and diminishing it, as one desires for artistic effects.

One must not use the units of strength or autonomies separately. All these units merge into an evolute, just behind the soft palate in front of the anterior spine of the atlas, by which the skull articulates with the spinal column, where the cerebrum, cerebellum and spinal cord pass, and where all the nerve power forces are located.

IN every heart there is a love of melodic sound. Hidden in the depths of every heart there is a potent longing to be able to sing. By a strange turn, Nature often deprives the one who possesses a beautiful soul of the attributes that seem necessary to sing beautiful tunes.

Many there are who have highly sensitized nervous systems and intense spiritual and emotional activities, yet are quite unable to express themselves in song.

To all these as well as to the more fortunate ones who are possessed of a fine vocal mechanism, Vocal Art-Science holds out its hands in an attitude of welcome and encouragement. It has a great mission to fulfill. It has sounded the principles for standardization of voice-development and proven them correct—that shall open up the field of vocal expression to all who long to give vent to their nature in the Divine art of song.

It is impossible, within a limited space, to give anything like an adequate idea of the scope and immensity of this wonderful system.

We shall add a few quotations in conclusion, leaving the rest to the intelligence and understanding of the reader:

"Intelligent, unbiassed self-criticism, without self-consciousness. When a student has achieved this, he knows himself to be in a fair way to success."

"Voice is a form of energy, produced by a series of automatic muscle actions under nerve control, and operating in autonomies, according to the law of kinesis or motion." "In singing, the adjustments for vowel moulding are the union of the senses—the conveyors of emotion."

"The law of Vibration teaches us that light and sound vibrate in the same key; by putting ourselves in tune with Nature's laws we shall absorb true knowledge." The process is like building his house—vocal architecture—and the founder of Vocal Art-Science has provided the lumber, the nails, the windows, the doors, and even the roof, thus giving the thoughtful student the material, already assembled to begin his vocal structure.

Just as soon as the students grasp the idea, that tone is not a matter of individual muscular control, but is the result of the **AUTOMATIC ACTION OF THE FIVE AUTONOMIES** and units of strength—they come into the light of understanding. And one by one the various voice-making organs respond to the direction of the mind, through the medium of the will, with the final result a beautiful tone—delicately balanced—perfectly poised, ready to express through the medium of language the joys, the ever-varying emotions of the mind and heart which—side by side—govern the expression of the individual.

Adelaide Gescheidt, Instructor, 817 Carnegie Hall, New York City

Telephone 1350 Circle

NOTABLE YEAR FOR PHILADELPHIA'S ORCHESTRA

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by Camille Plasschaert, violinist; Ruth Barber, pianist, and Bertrand Austin, 'cellist. The plans of this influential women's musical club for the coming season embrace many novel and interesting features. Among the new sections recently added are an octet, under the leadership of Mrs. John Leigo, an adults' and a children's class in Greek dancing, and a class for the reading and study of the Greek odes with chants, under the direction of Miss Pusey, of the Ogontz School. Entertainments reflecting the work of these classes will be given during the season at the Little Theater. It is the intention of the club also to give a number of artists' recitals. The officers of the Philadelphia Music Club for the ensuing year are: President, Mrs. George W. Stewart; first vice-president, Mrs. Horace Beeson; second vice-president, Mrs. Alfred Fink Schmidt; recording secretary, Bertha W. Heid; corresponding secretary, Mrs. Percy Ealer; treasurer, Marion Langley Croskey; federation secretary, Elsa Loeb; registrar, Mrs. J. B. Connor; chairman music committee's program, Mrs. John Leigo; press, Mrs. Schmidt; admission, Mrs. Horace Beeson; room, Mrs. William C. Hesse; hospitality, Mrs. Henry Beates.

Among the other popular singing organizations which will come before the local public with their customary attractive programs are the Orpheus Club, the Fortnightly Club and the Fellowship Club, all of male voices, and the Eurydice, the Treble Clef and the Haydn Club of Oak Lane, women's choruses. The Strawbridge & Clothier Chorus, directed by Herbert J. Tily, also will be heard in its usual spring concert, an event which never fails to attract deserved attention.

The Germantown Choral Society announces two concerts to be given under the auspices of the University Extension Society, in Association Hall, Germantown, in December, and in Witherspoon Hall, in March, under the direction of David E. Crozier. Hans Kindler, 'cellist, will be the soloist at both concerts.

A Stupendous Undertaking

In the assembling of orchestra and choruses for the first performance in America of Gustav Mahler's Eighth, or Choral, Symphony, and in the orderly co-ordination of all the forces, there will be nothing outwardly apparent at the concerts next March to indicate the months of hard work and planning that will have made possible a realization of the stupendous undertaking. As far as the orchestra is concerned, the men and their conductor are already available, with the exception of the extra musicians required by the score. As many of these as possible are engaged in Philadelphia, but several have to be brought from other cities and all have to be engaged months ahead.

The organizing of the three choruses was another matter. The boys' chorus is the easiest, for arrangements are made for ten of the best boy choirs in the city to furnish ten of their best boys apiece, all of whom are trained under one director. One chorus is organized from the several choruses of the city, such as the Philadelphia Choral Society, the Mendelssohn Club and the Fortnightly Club, with a total of 400 voices, all to be rehearsed under the direction of Henry Gordon Thunder. For the other chorus a new organization was found necessary. As a result a new chorus of 400 voices is to rehearse under the direction of Leopold Stokowski. Both choruses finally combine under the direction of Mr. Stokowski for the final rehearsals.

The organization of this new chorus is a matter of months. A chorus committee is appointed which plans for the preliminary steps. Following this a public call is made for singers and a voice trial committee appointed. During the Spring and Summer this committee has met frequently and, before the chorus has been finally selected will have tried almost 1000 voices. From these the final 400 are chosen.

Before the rehearsals can begin the music has to be in hand and, in the case of the Mahler Symphony many difficulties have had to be overcome. The completion of negotiations for the rights of first performance would have ended the matter normally, but the war brought many complications. It has taken a year to get the musical material from Europe, difficulties arising with the censor and in the loss of music by the sinking of ships.

These details settled it was necessary to provide for a satisfactory organ in the Academy of Music. After negotiations with many firms and experts it was found feasible to double the number of stops in the present organ and install a new keyboard and motor, aside from rebuilding some of the present organ.

One of the greatest problems lay in providing the necessary stage accommodations. For this purpose, plans for the erection of a stage seating 1000 singers, an additional stage for the orchestra, coat racks for more than 1000, were drawn up and executed.

Aside from choosing and rehearsing the chorus and orchestra, soloists to the number of eight have had to be chosen and rehearsed far in advance and understudies provided for each part.

The giving of a work of this magnitude for three performances, which is the number planned, entails a cost of \$15,000, which can probably be nearly realized from the sale of seats. From this it will be seen that the composer who imagines works in large form, which is unfortunately the case with many modern composers, should first of all consider the vast labor entailed in the preparation of such a work for performance and the great expenditure of money called for.

Individual Activities

D. Hendrik Ezerman, pianist, whose recitals have for several years been counted among the most interesting events of the musical season, will make his usual appearance in Witherspoon Hall, the date to be announced later.

Henry Gurney, solo tenor, a member of the popular Apollo Quartet, has many return engagements from last season, and is booked up to the middle of the coming season. Mr. Gurney now has charge of the vocal department of the Hahn Conservatory of Music.

Kathryn Meisle, the young contralto, who won first vocal honors in the recent contest conducted by the Federation of Musical Clubs of America, has been engaged to appear as soloist with the Chaminade Club, of Providence, R. I., on Jan. 3.

J. W. F. Leman, the violinist and instructor, a member of the Philadelphia Orchestra, will continue as conductor of the Bethany Orchestra, which has entered upon its forty-second season and its tenth under Mr. Leman's direction.

Lewis James Howell, baritone, will again be prominent in the concert field and will continue to have charge of the choir at the Park Avenue Methodist Church. The Park Avenue Choral Society, under Mr. Howell's direction, will give another public concert. Mr. Howell is now in charge of the vocal department of Temple University.

Ada Turner Kurtz, one of Philadelphia's most successful vocal teachers, has been added to the faculty of the Philadelphia Conservatory of Music, of which the directors are D. Hendrik Ezerman, W. LeRoy Train and Hedda van den Beemt.

Robert Armbruster, the young pianist, who has won success as soloist with the Philadelphia Orchestra and in recital, is instructing advanced pupils in piano technique and interpretation at 1530 Walnut Street. Mr. Armbruster also assists singers in the preparation of repertoire, with especial attention to operatic numbers.

Henry Lukens has started another busy season at his studio in the Baker Building, 1520 Chestnut Street. While actively engaged in the musical life of Philadelphia for only six years, Mr. Lukens has made an enviable reputation for his work as teacher, coach and accompanist. He is assistant to Frederick Peakes, the prominent vocal teacher. Owing to his work here, Mr. Lukens was recently compelled to decline a twenty-five weeks' contract with Carolina White, the prima donna. He has been engaged to appear in recital this season with Zipporah Rosenberg, soprano; May Farley, soprano; Piotr Wizla, the Polish baritone, and Dr. S. H. Lipschutz, baritone. Mr. Lukens is organist and choirmaster at Holland Memorial Church, and director of the Holland Choral Society, which will give its first concert on Nov. 4, when Gounod's "Gallia," and four-part choruses, will be sung.

Edwin Evans, the baritone, who for a number of years has been one of Philadelphia's best known singers, will give his annual recital under the auspices of the University Extension Society.

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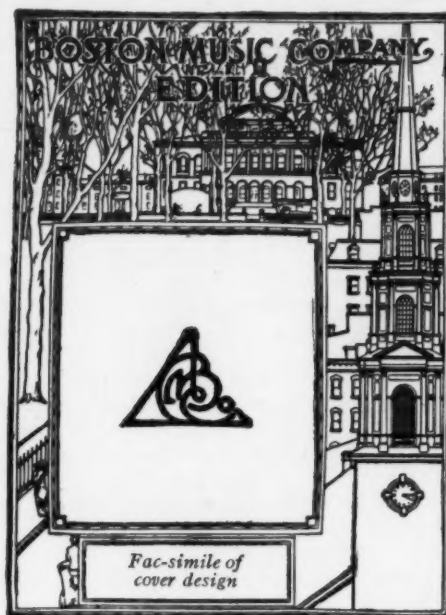
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When Pupils Are Ungrateful

A Situation All Too Frequently Encountered, Especially in the Relationship Between Singers and Their Instructors—An Attitude Governed by Selfishness and Vanity

By KENNETH S. CLARK

LET us bring Shakespeare up to date by paraphrasing thus: "How sharper than a serpent's tooth it is to have an ungrateful pupil!" One can hear sighs of fervent assent from teachers throughout the country. Which of you has not suffered at some time from the ingratitude of a pupil?

If there is one thing that makes cynics out of those who gather musical news (and most news-gatherers become cynical), it is the shallow, utterly selfish relationship that so often exists between teacher and pupil. Mind you, the shallowness and selfishness are not always on one side—teachers are frequently at fault in that respect. But the form in which the inflammation generally comes to a head is the case of the ungrateful pupil.

Strangely enough, these examples of human frailty are chiefly found in the vocal world. Why is it that the pianist or the violinist is almost always willing to acknowledge the debt that he owes to his teacher—nay, is generally proud to confess it, while the self-centered singer often seems desirous of giving the impression that his vocal ability—like *Topsy*—"jes' grew"?

Probably the answer is that the violinist or pianist commonly sticks to one teacher; or, if he progresses to another instructor, he is honest enough to admit that his former teaching was of real

value. Yet take the singing students (not all, of course, but a large proportion); they are so blind in their pursuit of that "will-o'-the-wisp," the "perfect method," that they see only the worth of their teacher of the moment. Those who taught them in the past are beyond their perspective. . . . "Oh, yes, he worked hard with me, but he didn't have the right ideas"—who has not heard that said by pupils of their former teachers many a time?

The writer recalls the case of one American singer (not at all famous) who returned from study with a teacher abroad. She took up several minutes of an interviewer's time telling of the genius of "the Maestro," but, while the interviewer was writing his story, he was informed that the young person had previously studied with such-and-such an American teacher. Thereupon he telephoned the singer and said that he had neglected to ask her about her American teachers.

"Oh, I don't care to say anything about that," she demurred, "it would hurt the Maestro's feelings!"

The "Maestro's feelings," forsooth! Later the tender-hearted one relented and deigned to mention the names of those American teachers—but they would have been included in the article even if she had not done so. And that solicitous young pupil is typical of scores who are so thrilled with the omniscience of their latest teachers that it pleases them to shut their eyes to the good results achieved by instructors who have gone before.

Then there are those—how frequently found!—who think that because they are "artists" (Heaven forgive the term!), they must not have it bruited about that they are the pupils of anybody. Never! That would lower their dignity as artists. Doubtless they would have us believe

that they no longer need instruction, simply because they can lull a recital audience of women to sleep with songs delivered more or less in parrot fashion and in a language which most of their hearers cannot understand. But we know better. Singers wiser than they have told us that the real artist never ceases to learn.

Again, there is the class of singers who refuse to own allegiance to their teachers for some petty reason. Perhaps the instructor has started training some other singer who is doing the same line of work. Ah, no, it would never do to be known as the pupil of a teacher who also instructs one's hated rival. Or, perchance, the singer has a persuasive friend who makes him believe that his instructor's method is all wrong—the first step toward trying another teacher. It is cases such as these that especially breed the cynicism aforementioned.

A Refreshing Exception

Still, there are singers, and noted ones, who freely testify to the services rendered by the teachers. A refreshing example of this class is the young Metropolitan Opera soprano, Anna Case, who consistently and gladly gives credit to her one teacher. Further, she declares that if she ever goes abroad to enlarge her operatic repertoire, she will take this teacher along with her to continue her voice work. "But, there," you say, "she has adhered to one teacher." Very well, then. Why don't more pupils find a good teacher and adhere to that one?"

About this time, we can fancy an "Open Forum" page bearing the accusation from some singer that this exposition of the matter is one-sided and unfair. To forestall that, let us hasten to add that, in many cases, the singer is quite justified in objecting to the use of his name by a teacher. When he has merely been coached in a rôle or some songs, we can not blame him if he is wrothy when he sees his name emblazoned as "pupil of So-and-So." Nor when a period of study of but a few weeks is made capital of in this manner. There are many such cases, but they are far overbalanced by the instances of injustice on the other side.

Bear in mind, too, that a manufacturer must be judged by his product, and a vocal master's products are his pupils. That is why a teacher's pupils are his best advertisement. Thus, we may not find fault with him if he makes use of

this advertisement—provided that he does so legitimately and fairly.

After all, "it is to laugh" at the seriousness with which many in the singing profession take themselves. We all know singers who act as if they had carved their voices with their own hands. They seem to overlook the fact that the voice is a God-given gift. Where would they be if Providence had not thus smiled upon them? The instrumentalist who forges to the front has exacting demands upon his intelligence, the real vocal teacher must understand both the art and science of his profession, but it is possible for the singer to "get along," merely, on less intelligence than is required of either of the other two classes.

In some styles of opera the singer can go far with only his God-given voice and a highly-colored emotionalism. Where would Caruso be if Providence hadn't given him his golden tones? He might draw his caricatures, but that is about as close to "artistic" circles as he would ever approach.

Finally, to some singers we would say: It's no disgrace to admit that you're a teacher's pupil; the great singers of the past must have been taught by somebody. Therefore, show a little fairness.

And, you couldn't be a singer at all without the voice that Nature gave you. Therefore, have a little humbleness of spirit.

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John Proctor Mills, the musician-poet, of Montgomery, Ala., has written a poem, "The Cry of Europa," which appeared in a recent issue of *The Truth*, published in Cairo, Egypt.



Kenneth S. Clark

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New York Symphony,
playing the
TSCHAIKOWSKY
B Flat Minor Concerto

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FINE CIVIC SPIRIT SHOWN IN MINNEAPOLIS MUSIC

City Committed to Definite Policy of Developing Love of Good Music and Establishing a Potent Municipal Asset in Supporting Its Symphony Orchestra—Conductor Oberhoffer's Elaborate Program for Orchestra's Thirteenth Season Received with Enthusiasm

MINNEAPOLIS, MINN., Sept. 25—In the musical season now dawning in Minneapolis all forms of composition are to be represented in performance, by local organizations. From the Thursday Musical, the leading amateur organization, to the Minneapolis Symphony Orchestra, at the head of the city's professional musical life, "for Minneapolis" appears to be the slogan. Nor does this spirit, as might be imagined, lead to provincialism.

With the city committed to a three-fold purpose in the support of its symphony orchestra: "The creation and development of a love for good music in the community, entertainment of a high quality for its citizens, and the establishment of a civic asset to advertise the city esthetically and make it a more attractive place of residence"; with Conductor Oberhoffer likewise committed, by inclination, word and deed, to the city's interests, it is, after all, Emil Oberhoffer, musician, idealist and natural leader, who, as such, creates and inspires a following on a plane other than that of commercial enterprise and local interest, and saves it from the stigma of provincialism.

The plans for the thirteenth season of the orchestra are greeted with an enthusiasm which voices the accumulated



No. 1—Auditorium, Minneapolis, Home of the Minneapolis Symphony Orchestra. No. 2—Wendell Heighton, Manager Minneapolis Symphony Orchestra. No. 3—Emil Oberhoffer, Conductor Minneapolis Symphony Orchestra.

penter, the president of the Orchestral Association, who has given devoted personal application to the orchestra's interests.

Amateur Orchestras

What have been designated as "orchestral by-products" are the many amateur orchestras that have come into existence and that give general support and attendance to the concerts of the Minneapolis Orchestra. Particularly, it is easy to trace a connection between the Young People's Orchestral Concerts conducted by Mr. Oberhoffer on Friday afternoons, four of which will be given this season, and the orchestras that have been organized in the public schools of the city. Each of the five high schools has

Twenty popular concerts will be played on successive Sunday afternoons. The soloists for the first seven, beginning Oct. 24, are Louis Graveure, baritone; Cordelia Lee, violin; Helen Brown Read, soprano; Aline van Barentzen, piano; Cyrena van Gordon, contralto; George Klass, violin; Leonora Allen, soprano.

Few Changes in Personnel

Few changes have been made in the personnel of the orchestra. The most notable is that of the return of Carlo Fischer, for some years the first 'cellist, and for the last four years, assistant manager of the orchestra. He will now occupy the second 'cellist's chair. Cornelius van Vliet will remain as solo 'cellist. Felix Muetze, also returns to the 'cello section after a year's leave of absence. Richard Czerwonky will retain his position as concertmaster.

The return of Mr. Fischer to the orchestra brings a change in the managerial staff. Edmund A. Stein, who, last year, was the St. Paul representative of the orchestra, is now assistant manager, having in charge the local business in both St. Paul and Minneapolis. Mr. Fischer will continue to edit the programs, of which he has had charge for several years.

Wendell Heighton remains manager of the orchestra, in which position he has shown unusual initiative and ability during the last seven years, especially, in the booking and carrying out of the many, extensive and successful tours of the orchestra. Mr. Heighton has arranged for this year the most extended and comprehensive mid-winter tour the orchestra has yet made. It will include Kansas City, Memphis, New Orleans, Birmingham, Nashville, Louisville, Pittsburgh, New York, Boston, Rome, Syracuse, Oil City, Dayton, Columbus, Oberlin, Youngstown and Chicago.

No mention of the orchestra would be complete without reference to E. L. Car-

All Forms of Composition to Be Represented in Season's Performances by Local Organizations—Thursday Musical to Give Fortnightly Artist Concerts—John C. Freund to Deliver Address Under Its Auspices—Three Concerts for Apollo Club

its own orchestra composed of pupils and the same can be said of seven of the grade schools. Official notice of this has been taken by the school board, to the extent of expressing a willingness to pay a professional conductor to organize orchestras in all of the seventy-seven grade schools showing a real desire for them. Orchestras are likewise established in nearly all of the street car barns, and another as a part of the activities of the Y. M. C. A.

Some years in advance of these, is the Orchestral Art Society, of which William MacPhail was the founder and has been the continuous director. The orchestra has been enlarged to sixty pieces and will give two public performances during the season. The first of these will take place Dec. 10, with Kathleen Hart-Bibb, soprano, and Mabel Jackson, violinist, soloists.

The Minneapolis Amateur Symphony Orchestra, Heinrich Hoevel, conductor, is another society to be considered in connection with the Minneapolis Symphony Orchestra. It is a civic institution, sustained by public-spirited citizens, to give amateur players an opportunity to develop their talent and gratify their desires in the study and performance of the better class of orchestra music. The concerts, which are free to the public, will be given in high school buildings and to employees of large business houses. The orchestra has more than fifty mem-

[Continued on page 67]

Sources of Musical Supply in Minneapolis

Minneapolis Symphony Orchestra.
Thursday Musical, City's Leading Music Club.
Amateur Symphony Orchestra.
Five High School and Numerous Other School Orchestras.
Apollo Club (Male Chorus).
Minneapolis Chamber Music Society.
Stein-Horgan Concert Series.
Kraus-Fabrizi Concerts, Recitals and Operatic Performances.
The Newly Established Music and Allied Arts Bureau, which Aims to Serve as a "Musical Clearing-house" for the Northwest.

and rapidly growing interest in symphonic music. Twelve symphony concerts with splendid soloists will be given fortnightly, on Friday evenings, as follows: Oct. 22, Frieda Hempel; Nov. 5, Arrigo Serato; Nov. 19, Johanna Galski; Dec. 3, Ossip Gabrilowitsch; Dec. 17, Richard Czerwonky; Dec. 31, Olive Fremstad; Jan. 14, Jan. 28, Cornelius van Vliet; Feb. 11, Julia Claussen; March 10, Harold Bauer; March 17, Kathleen Parlow; March 31, Julia Culp.



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Soprano, on her tennis court at
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Pianist and co-director of the New
York Chamber Music Society, at her
Summer home, Mystic, Conn.



GUSTAVE LANGENUS,
Clarinetist and co-director of the New
York Chamber Music Society,
in New Orleans



JAMES LIEBLING,
Cellist, watching International tennis
match at Sydney, Australia.

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MARY CARSON,
Soprano, on the roof of the Musical
America Building.

FINE CIVIC SPIRIT SHOWN IN MINNEAPOLIS MUSIC

[Continued from page 65]

bers playing all the instruments of the orchestra. It enters this year upon its sixth season.

Three Apollo Club Concerts

The Apollo Club, a male chorus of nearly 100 voices, established in 1895 by George B. Eustis and W. H. Eichman, will follow the precedent established in its twenty years' experience, by giving a series of three concerts during the coming season. The members of this chorus sing purely for the love of it and the organization is not a little responsible for the steady growth in the city's musical interests. H. S. Woodruff continues as conductor; Dr. Rhys-Herbert, as accompanist; Oscar Grosskopf, organist. The officers are: President, E. J. Carpenter; vice-president, C. A. Buholz; secretary, G. B. Eustis; treasurer, I. D. Cooper.

The concerts for this season, with assisting soloists, will be given as follows: Nov. 16, Lois Ewell, soprano; Feb. 22, Povla Frisch, soprano, and Jean Verd, pianist; April 18, Myrna Sharlow.

Mr. Freund to Address Thursday Musical

The Thursday Musical enters upon a new season under the inspiring leadership of its new president, Mrs. Weed Munro. The usual fortnightly musicales will be continued as usual, that is, as to recurrence, but changed, inasmuch as it is the intention to make all of them artists' programs. The formal schedule of events is withheld for the present except for the two opening events, the presentation of the opera, "The Secret of Suzanne," in the Auditorium of the Central High School, Oct. 15, and the appearance of John C. Freund the following week. Mrs. Munro says of the latter event, "We are making a great feature of Mr. Freund's lecture." The philanthropic and settlement work of the club is to be increased and it is the intention to present several artists of renown.

The Minneapolis Chamber Music Society has for this, its second year, prepared a notable program. The season opens with the Flonzaley Quartet, Nov. 16, and closes with a recital by Harold Bauer on March 7. Between these dates there will be three concerts by local organizations, the Minneapolis String Quartet, Jan. 3 and Feb. 7, and the Minneapolis Wood Wind Ensemble on Dec. 6. These organizations are composed of the principals of the different orchestral sections, all of them fine artists and devoted to chamber music. The plan of the society will remain as last year, a restricted membership of four hundred, with a \$5 membership fee.

Stein and Horgan Concerts

Edmund A. Stein and Richard J. Horgan have announced their intention of managing a series of concerts and recitals in the Twin Cities. The series will begin with the appearance of Geraldine Farrar, with Reinald Werrenrath and Ada Sassoli, in Minneapolis, Oct. 8, and concerts by the United States Marine Band in Minneapolis and St. Paul, Oct. 7 and 8, respectively. Other events are under consideration.

The Minneapolis Auditorium will be the center of all important concerts on a large scale. All of the Minneapolis Symphony Concerts will be heard here, also those of the Apollo Club, the Phil-

harmonic Society and the Stein-Horgan concerts. Mr. Horgan is the manager of the Auditorium and presiding genius of the box office.

Dr. Edmund Kraus and Giuseppe Fabbrini, pianist, are associated in announcing a series of "historical recitals," three in number and devoted, successively, to music of the seventeenth, eighteenth and present centuries. The performers will

Orchestra and of his comic opera, "Katrina," by repeated performances of the latter in other cities. Negotiations with a local manager are pending for taking a "Katrina" company into other fields. Mr. Avery will give two programs of original compositions, one secular and one sacred, in St. Mark's Church at an early date. A new one act grand opera, from the manuscript, by

Carlo Fischer, Beatrice Thurston, Lewis Shawe, Wilma Anderson-Gilman, Ruth Anderson, Mr. and Mrs. James A. Bliss, Otto Meyer and Mrs. TenBroeck, Mr. and Mrs. William MacPhail, Kathleen Hart-Bibb and others.

William MacPhail and Margaret Gilmor-MacPhail opened their season with a concert in Winona, Minn., Sept. 22. October dates in Minnesota include: 4, Blue Earth; 5, Mountain Lake; 6, Madelia; 11, Ada; 12, Mainard; 13, Lakefield.

The MacPhail School of Music, formerly School of Violin, has added departments in piano and 'cello, with Margaret Gilmor-MacPhail, Kate Mork, Florence Davies, Carl R. Youngdahl and Josephine Porter on the piano faculty and Carlo Fischer, in charge of the 'cello department. The violin teachers remain practically the same as for the last three years, with William MacPhail, J. Rudolph Peterson, Mabel Jackson, Rudolph Kvelve and Ralph Truman.

FLORENCE L. C. BRIGGS.

SPALDING AS HONOR GUEST

Plays for National Press Club Members in Washington

Albert Spalding, the famous American violinist, returned to New York recently from his first concert trip of the season. He was heard in Richmond, Washington and Baltimore. In the three cities he made a marked success, and he was asked to come back to Richmond in the latter part of November.

In Richmond Mr. Spalding had the misfortune to lose the services of his assisting artist, Mme. Loretta Del Valle, who was stricken with appendicitis. Not to disappoint his audience, he added extra numbers to his program, and his accompanist, André Benoist, rendered a couple of piano solos.

In Washington Mr. Spalding was the honored guest at an evening of the National Press Club. It is said that the club rooms were never so crowded for such an occasion. Mr. Spalding's numbers there were the "Preislied" and his own composition, "Alabama." He was assisted by Martin Richardson, the American tenor, and Millo Picco, the baritone.

Mr. Spalding appears in the Academy of Music, Brooklyn, on Thursday evening under the auspices of the Brooklyn Institute. The following week he gives his first New York recital of the season in Aeolian Hall.

STAGE FOR SUMMER OPERA

Milwaukee Proposes to Erect It in One of the Public Parks

MILWAUKEE, Oct. 9.—Milwaukee will next year have a large open-air stage built especially for the production of grand opera on a more extensive scale than was offered during this summer. Henry Weber, president of the park board, makes the announcement.

"We have not decided," he says, "in what park to put the stage, but we have been planning for this improvement ever since it became apparent that the people want singing of grand opera in the public parks."

"Milwaukee sets the pace in public park concert work. Several noted artists and band leaders have visited the city during the summer to learn how the concerts are conducted. They marveled at the crowds."

"A Splendid Paper"

To the Editor of MUSICAL AMERICA:

Please find inclosed check for a year's subscription to your publication. I enjoy it very much. It is certainly a splendid paper, and keeps those of us who are so far away from musical centers in touch with current news of the best musicians. McMinnville College Conservatory.

McMinnville, Ore., Oct. 1, 1915.
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Karleton Hackett in the Evening Post, Chicago, writes:

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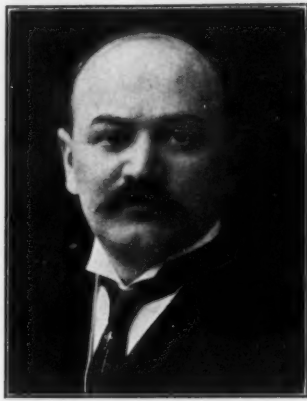
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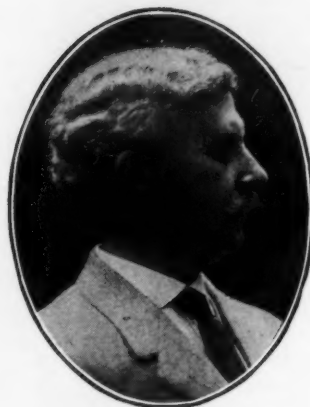
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Piano

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Piano

 VLADIMIR DUBINSKY
Violoncello

wick, Mischa Elman, Mme. Povla Frisch, Leopold Godowsky, Rubin Goldmark, Alberto Jonas, Rafael Joseffy, Theodore Spiering.

On this occasion letters of encouragement were received by Director Malkin from Josef Stransky, Mme. Schumann-Heink, Maud Powell, Josef Hofmann, Pasquale Amato, Rudolph Ganz, Alma Gluck, Mme. Sembrich, Mark Hambourg.

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Magnificat and
Nunc Dimittis (Db)
Song of the Timber Trall—(Oliver Ditson)
Song of Jenny
The Quarrel (song)
O maiden of the bright blue eye (song)
Come, see the place (anthem)
Dawn of Life (sacred song)
On a balcony (song)
Eskimo Love Song

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KATRINA

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QUALITY, NOT QUANTITY, RULES IN INDIANAPOLIS

Although City Has a Large Number of Concert Givers They Devote Their Energies to Giving Valuable Programs, Rather Than Many—Return of Eddy Brown to His Native Town as a Noted Artist a Feature of Talbot Series—Matinée Musicale Provides Twenty-five Schools with Semi-Annual Programs

INDIANAPOLIS, IND., Oct. 10.—A season of musical activity will be ushered in during October which shows that the character of the concerts in Indianapolis leans toward quality rather than toward quantity. What with the five subscription concerts announced by the Ona B. Talbot Direction, three of the People's Concert Association, three concerts of the Musikverein, a like number of the Indianapolis Männerchor, in which world-famed artists appear, besides the popular concerts every second Sunday of the month, given by the Indianapolis Orchestra, the Ladies' Matinée Musicale in its fortnightly programs, the chamber music concerts of the Schellschmidt-Carman Trio and the McGibney String Quartet, the patrons of concerts and music-lovers have a goodly season to anticipate.

Entering upon the season of 1915-16, which marks the seventeenth of her series, Ona B. Talbot presents the following schedule: Oct. 28, the Russian Symphony Orchestra, Modest Altschuler, conductor, and Adamo Didur, in a concert adaptation of "Boris Godounow"; Nov. 22, the Kneisel Quartet, with Harold Bauer; Jan. 17, the New York Symphony Orchestra, Walter Damrosch, conductor, with Eddy Brown, violinist; March 22, Mme. Ernestine Schumann-Heink, and April 10, Fritz Kreisler. Locally, the concert in which Eddy Brown is scheduled will be of special interest, as he is an Indianapolis boy, and this will be his first appearance in his home city since he has come into prominence.

Purpose of Association

The People's Concert Association series of three artists' concerts will be held again in Caleb Mills Hall. These concerts have been the means of inspiring a taste for the best in music, inasmuch as the prime idea was to present celebrated artists and to make it possible for the people to attend these concerts for a nominal fee. The array of artists made these concerts so attractive that they became a rendezvous for musicians, students and the masses, establishing for the latter an institution serving as an education.

Statistics of Indianapolis Season

Five Talbot Subscription Concerts.
Three Events of People's Association.
Three Programs Each by Musikverein and Männerchor.
Semi-Monthly Concerts by Orchestra.
Matinée Musicale Fortnightly Programs.
Chamber Music by Trio and Quartet.
Harmonic Club's Study Meetings.
Three Redpath Offerings.

After a few seasons of artists' recitals the association broadened its field and organized a large chorus, thus concluding the season in a pretentious manner by giving a pair of concerts in the way of a May Festival, at which time the Chicago Symphony, under Frederick



1



3



2



4

Indianapolis Concert—Giving in Human and Material Form No. 1, Herbert H. Rice, Manager of People's Concert Association; No. 2, Musikverein's "Das Deutsche Haus"; No. 3, Sculpture Court, Scene of Elite Concerts and Sunday Afternoon Recitals; No. 4, Mrs. Henry Schurmann, President Ladies' Matinée Musicale.

Stock and the Minneapolis Symphony, under Emil Oberhoffer, with local and outside soloists, assisted. During the Christmas holidays for the past few seasons the chorus with local soloists and orchestra has presented "The Messiah." Edward Bailey Birge is the conductor of this chorus. The change of location from Tomlinson Hall to the present Caleb Mills Hall, meets with general approval.

Three Concerts for \$1

The course of three concerts is offered for \$1. The artists and dates are as follows: Oct. 19, Emilio de Gogorza; Nov. 16, Jan Hambourg, violinist, Boris Hambourg, 'cellist, and Ethel Litchfield, pianist; Feb. 15, Reinald Werrenrath and Lucille Stevenson. The People's Chorus begins rehearsals in October for the annual "Messiah" and May concerts. Mrs. Earl Hunt and Dorothy Knight are the accompanists.

The Musikverein has arranged three concerts to be given in its home, "Das Deutsche Haus," which is used during the season for musical attractions, and which has two auditoriums, a small one being used for recitals and chamber music. On Nov. 9 the program will contain folk songs for women's, men's and mixed choruses, the chorus having the assistance of Paul Reimers. The services of the society's orchestra will be dispensed with at the first two concerts, the accompaniments to be played by Mrs. S. L. Kiser. On March 6 there will be a miscellaneous program, with Theodore Spiering, and on May 4 chorus and orchestra will repeat "A Tale of Old Japan." Alexander Ernestinoff is the director of the Musikverein.

The Indianapolis Männerchor announces the engagement of Hudson-Alexander as principal soloist at the so-

ciety's first concert, Nov. 19. Director Rudolf Heyne has the support of Mrs. Arthur Monninger as accompanist at both rehearsals and concerts. The Flonzaley Quartet, the concert of which has been an event in the calendar of the Männerchor every season since this wonderful organization has been in America, is to be heard again.

Second Oldest Club

The Ladies' Matinée Musicale enjoys the record of being the second oldest society of its kind in the United States, and enters this year on its thirty-ninth season. Mrs. Henry Schurmann takes up her duties as president. On Oct. 6 will begin the fortnightly Matinée programs in Hollenbeck Hall. On this occasion the entire membership and their invited guests will be addressed by the president, Mrs. C. C. Brown, Mrs. George Hitt, and Adelaide Carman, who will present "Echoes From the Biennial Federation." A half hour's program by Marie Flanner, pianist, will follow. The club chorus, under Alexander Ernestinoff, is to give a special cantata day. It is the custom of the Musicale to

present two programs to which the public is admitted for a fee; these are the charity day program and the organ day. The extension work provides twenty-five of the public schools with programs twice a year, given by members of the Musicale.

Ernestinoff Re-elected

The Indianapolis Orchestra, in spite of last year's deficit, is preparing to resume the Sunday afternoon popular programs, with soloists, to be given as before on the second Sunday of the month in the Murat Theater. Alexander Ernestinoff has been re-elected conductor.

The Harmonic Club, the object of which is the study of opera, is continuing its work, having in preparation "Mignon," for the opening meeting in November.

The Redpath Series has planned great music at "movie" prices. Besides attractive evenings of oratory and other entertainment, the series offers the Chicago Symphony Orchestra, Frederick Stock, conductor; the Kaltenborn String Quartet and Alice Nielsen for a membership ticket of \$1.

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New York, October 16, 1915

MUSICIANS AND MANAGERS

On Saturday, June 5, 1909, the New York *Evening Post*, a paper noted for its independence as well as its conservatism, published an editorial probably written by its distinguished and experienced music critic, Mr. Henry T. Finck, on the relations of musicians and managers. These relations must, necessarily, have considerable influence upon our musical progress, and, more particularly, must exert a serious influence upon any movement looking to the recognition of our own artists, musicians and conductors.

The editorial in the *Post* was printed immediately after the death of Henry Wolfsohn, the founder of the Wolfsohn Bureau, known all over the world as one of our most prominent and successful musical agencies. It opens as follows:

"The death this week of Henry Wolfsohn removes from the musical community of this city one of its most interesting and influential figures. The founder, some twenty-five years ago, of the first musical bureau to be established in New York after the model of foreign agencies, he had become so powerful as fairly to domi-

nate, in the eyes of many persons, the concert field, not only in New York, but in the country. * * * The list of stars whom he managed, at one time or another, contains the bulk of the names most familiar to the concert-going public. * * * And, if rumor is correct, he reaped a wonderfully rich reward for his industry and ability.

"Not that Mr. Wolfsohn was popular with the artists who came to him. Many would have preferred to give him a wide berth, because of his charges, and were reluctant enough to pay his commissions. These were often superimposed upon those claimed by the German or English agent who had originally lured the musician into his net, so that even a well-established artist might have to pay out 40 per cent, or more, of his earnings before receiving anything himself. But as Mr. Wolfsohn's influence grew it became more and more necessary for young and struggling artists to turn to him. What position is there more trying than that of a young musician who arrives in New York without much Continental fame and without having been heralded by skilful advance agents? We have in mind one who had made for herself an excellent place in Berlin. Arriving here practically friendless, as far as persons having large influence were concerned, she turned at once to Wolfsohn. He demanded \$5,000 to launch her properly. As this was far beyond what remained of the sum she had left over after her education, she took the next steamer back to Germany—a land not without its music bureaus, but far more friendly to budding genius."

In referring to the question of money spent for advertising by artists who desire publicity in this country, and work through a bureau, the *Post* said:

"But these advertising charges sometimes cover a multitude of sins. If the artist falls into the hands of a rascally agent, he has no means of being sure that he has received a dollar's worth for every dollar expended. There have been cases where the entire sum has been wasted, or even pocketed. Another trick of the dishonest manager is to tell the artist—when properly reduced to despair by a fruitless search for engagements—that if he pays, let us say, \$150, he may appear with some soloist of established repute. The victim sometimes discovers that the \$150 never reached the brother-performer, but stuck to the agent's fingers. Again, if a society in Waukesha engages an oratorio singer through a bureau, it has no means of knowing whether the \$400 check it sends for a well-known soprano reaches the performer intact, or whether the agent turns over only a half, or even less. * * *"

In its editorial the *Post* admits that "there are risks on the side of the manager, as well as on the artist's, while the artistic temperament, with all its vagaries, may well vex the soul of a manager, commercialized and unfeeling though he be."

"What, then, is the remedy?" asks the *Post*. To this it replies that "Mr. Wolfsohn's bureau is sure to go on as did its famous pattern, the Wolf agency in Berlin, after the death of its founder; and there will always be struggling artists without the common-sense, or means, or ability, or reputation, to manage themselves. No better way of bringing artists and public together has been suggested. A change for the better can only come through the raising of the tone of all the agencies and the checking of the too-powerful by able competition. There is now one effective remedy for the artist-employing class: make sure that your check for the fee agreed on reaches the artist, even when you hear of him through an agency, and, wherever possible, deal directly with the musician himself."

This editorial in the *Post* touches the present situation in the musical world closely. Indeed, it could be expanded very considerably.

So far as the Wolfsohn Bureau itself is concerned, that, since Mr. Wolfsohn's death, has gone into other hands, and, from what we understand from those who have done business with it, is conducted in a business-like and reputable manner.

It should be said, on behalf of the manager, that it is unreasonable to expect, because music is an art and young people have talent, he should therefore devote his capital, his experience, his business connections, to further their interests, simply in the hope of future reward, more especially as experience has shown that the majority of such talented young people, when they have been taken up by a manager, have proven ungrateful, and as soon as they could make better terms elsewhere, have quit the very people who were responsible for their first success.

It can, furthermore, be said, too, that with the vast increase in our population and the tremendous change in general conditions, especially in the musical world, it is no longer possible for a manager, at small expense, to arrange a tour for an artist, or even secure engagements for him.

That involves not only a great deal of work, but the maintenance of expensive offices and of an expensive organization.

While all this is true, it is also true that the present

managerial situation, especially in New York City, calls for drastic reform.

There are, of course, some reputable and experienced managers, who do their business in a businesslike manner. Of these some are dying of dry rot, from inability to keep in touch with the tremendous increase of musical knowledge and culture in the country, and also because they have become absolutely commercialized.

They have no use for any of the many influences, including the press, which have contributed to create for them not only a fruitful field but the very harvest which they and their artist customers have reaped.

Only recently one of the oldest and most prominent managers stated that he only advertised in the daily papers in New York for reasons of policy, and, as for the musical press, he had no respect or regard for it whatever; he did not consider it of any value.

This will, no doubt, be read with astonishment by the tens of thousands of readers of *MUSICAL AMERICA* and of the other musical papers, but it will go far to show how justified the statement is, that this particular manager is wholly out of touch with the situation.

Another manager declares that he has no need of the Press, and especially of the Musical Press, as he only handles artists of established reputation. He forgets that it was the Press, and especially the Musical Press, which greatly aided in creating the reputation and vogue these artists enjoy.

There are other managers, again, here in New York, some in Boston, and some, also, in Chicago, who, on the strength of supposed influence, manage to secure from artists, and also from young persons of talent, large sums to exploit them and provide them with opportunity or with a well-mapped-out tour.

In the majority of the cases this money is absolutely thrown away; no adequate return is given for it, and, as the *Post* says in its editorial, particularly with regard to the sums which are supposed to be spent for advertising, especially with the musical papers, most of it never leaves the pockets of the managers, whose customers are thereby not only misled, but positively defrauded.

The question now arises: What is the remedy for a situation which has become notoriously bad, from which the profession suffers, which has simply maintained an army of so-called managers, many of whom have neither experience, influence, nor good business connections? What can be done to remedy the evils that have become, as we said, notorious?

We do not agree with the *Post* that the main remedy can be found in the artists managing themselves. The artistic temperament needs handling, and it is not often allied with conspicuous business ability.

Furthermore, under existing conditions in this country, it takes a great deal of time and experience to be able to manage an artist successfully. The securing merely of a lot of publicity is not alone sufficient.

In our judgment, the remedy lies in a frank exposition of the whole situation, and in the entrance into the managerial field of concerns with adequate capital and experience, who will conduct the business on something like honest lines and with reputable methods. Such concerns, we are glad to say, are entering the field and contending successfully for business.

Furthermore, much of the hold that some of the old New York managers have had is passing from their hands, through increased energy and enterprise on the part of the local managers throughout the country.

These, who include a number of women of ability and responsibility, used to be merely local agents in some city or other for the big manager in New York, or Boston, or, perhaps, Chicago.

They have now expanded the arena of their activities to their respective States. Some, indeed, have gone further, and have become managers of large territory. As their business and experience have grown they are becoming more and more independent, and so are making their own arrangements directly with the artists, and no longer through the New York bureaus.

Even to those who consider the matter but cursorily it should be evident how much our musical progress, and especially how much the opportunity for young and talented American artists and musicians, depends upon our having at least something like common honesty among our leading and representative managers, as well as something like a broad point of view, with regard to those agencies and forces which do so much to develop musical knowledge and culture in this country.

If it be possible, as it has been, and is, for a manager in New York to coolly pocket four or five thousand dollars and do nothing for it; if it be possible, as it is, for young American talent, unless it can hand over to some manager thousands of dollars, to be so frozen out, that it has to cross the ocean to get prestige enough to come and dominate the situation here; if it be possible, furthermore, for a few managers to take an attitude of hostility, not merely to the musical press, but to the daily press itself—an attitude whose existence is proved by the contemptibly small advertising matter which they place in the leading daily papers, compared with the charges they make to their customers, and the large sums they obtain from those who have trusted them with their publicity campaign, and, finally, if it be possible for talented artists engaged by our leading opera houses to have to pay to managers and agents 40 to 50 cents of every dollar they earn, it should be self-evident that the time has come when the whole matter needs the limelight, so that we may have not only a better but a cleaner condition of affairs in the musical world in this country.

John C. Freund

POINT and COUNTERPOINT

TRUST the contraltos to find an answer to Geraldine Farrar's strictures on matrimony as applied to artists. One American contralto, Kathleen Howard, writes us thus:

"Has not Louise Homer summed up the situation referred to by Geraldine Farrar (that matrimony and an artistic career are incompatible) in the name of her latest baby—Helen Joy?"

By the way, here's the place to register a hope that three recent "opera babies" of famous musical parents—Helen Joy Homer, Adrienne Ferrari-Fontana and Marie Virginia Zimbalist—will be singing leading rôles for us at the Metropolitan some twenty-five years hence. If there's anything in heredity, they will.

Apropos of Miss Farrar, it seems that she has become a joker. When the prima donna went to Boston for the première of her Lasky film of "Carmen," Lou Tellegen, the French actor to whom she has been reported to be engaged, was a member of the party.

The Boston reporters fired all sorts of questions at Miss Farrar, and an intransigent one asked:

"Are you and Mr. Tellegen engaged, Miss Farrar?"

"Yes, indeed," was the singer's response, to the surprise of her friends.

"Fine," commented the reporter, as he visualized a "head" for the front page. "Yes," continued Miss Farrar, smilingly. "We're both engaged by Mr. Lasky for the 'movies.'"

On a train bound for Philadelphia the other day was that erstwhile impresario, Oscar Hammerstein, gloomier than usual. In the seat behind him sat two men, one of whom recognized him, so we are told by Rennold Wolf of the *Morning Telegraph*.

"I want to introduce you," said the man to his companion, leaning forward and nudging Mr. Hammerstein. "This is Oscar Hammerstein."

"Pardon me," retorted Mr. Hammerstein grimly, "this was Oscar Hammerstein."

"Is this an all-star opera company?" asked the manager of the Bunkhurst Opera House.

"Sure it is," said the press agent. "They haven't spoken a pleasant word to each other since they started on tour."—Birmingham *"Age-Herald."*

We observe in a *Huntington (W. Va.)* paper that Mrs. J. D. Tuning is the director of that city's conservatory of music. Maybe she heads the piano department.

"Gladys," said her stern father, "I am shocked. I actually saw you kiss that tall young man with the long hair."

"Yes, father, but he's an American composer."

"And what has that to do with it?"

"Well, didn't you say with your own lips that American composers should be encouraged?"

An "ad" of a prominent music publisher, which contained an extended list of well-known compositions, came back from the printer with this gem included:

MacDowell—"A Maid Sings Tight."

Doubtless, when she found herself in that condition, the natural thing for her to do was to sing.

"Here's a young man who predicts that 'movie' shows will eventually bring five dollars a seat."

"Well, things have a way of evening up. I suppose then we can see grand opera for a nickel."—Philadelphia *"Bulletin."*

"Ah," said the visitor, "this village boasts a choral society, I understand."

"No," said the native, "we never boast of it."

"Christian Register"

Binks—"Is your daughter improving in her piano practice?"

Jinks—"Vastly. The last tenant on the floor above stayed a month."—Washington *Star.*

BELIEVES OUR STUDENTS WILL FLOCK ABROAD AFTER THE WAR

Howard Wells Has Had Many Inquiries as to Teachers in Berlin

CHICAGO, ILL., Oct. 3.—Though the war has interfered considerably with trans-Atlantic transportation, Howard Wells, the pianist, rejoices over the arrival in Chicago of his household goods from Berlin. They had been in storage in Rotterdam since last February, but were among the first consignment of goods released by England since the blockade.

"How did the goods arrive?" I asked him.

"In very good condition," said Mr. Wells, "except that four Oriental rugs were missing and one fur rug from Iceland, besides a number of small articles."

Mr. Wells returned to Chicago after an absence of seven years in Europe. Said he: "It seems mighty good to be here again, much as I enjoyed living in Europe, and I began to realize the truth of the statement that 'There is no place like home.' I am not like the man who was asked in which city he preferred living, Chicago or Boston, and who replied, 'When I am in Chicago I prefer Boston, and when I am in Boston I prefer Chicago.'"

Music's Advance in Chicago

"I find this city has developed remarkably in seven years; there is a very high standard in the musical world in every line. I am continually impressed by the amount of talent there is in this country by the pupils that come to me and



Howard Wells, Noted American Pianist and Teacher

the others I have heard. When I first arrived in Chicago last fall I attended a contest for American-trained pianists at Fullerton Hall and was very much impressed both by the talent of the candidates and the quality of their teaching. They compared more than favorably with the débutantes I had been hearing in Europe."

I asked him about the relative conditions encountered by a teacher in Berlin, Vienna or Chicago, and Mr. Wells said: "I have something to say on that matter and am going to write an article on this very subject."

"Do you think that American pupils

will go to Europe to study after the war?"

Ask About Conditions Abroad

"I believe they will flock over in large numbers just as soon as the war is ended," he said. "Only a few weeks ago I was called to the 'phone by a stranger who asked me to what teacher in Berlin she should go to get into opera in Germany. Even last winter requests began to come to me regarding piano teachers in Berlin. This, in the midst of the present European upheaval, satisfies me that American students will arrange to go over in large numbers."

"I have never entered into the discussions of the relative value of the musical atmosphere of Europe and America, partly because I have a different understanding of what the term 'musical atmosphere' means from the one that is prevalent. You can write reams about it. The musical atmosphere which impressed me most while I was in Berlin was that with which I came into contact in the yearly performances of the Bach oratorios at the Sing Akademie and the Brahms German Requiem at the Cathedral. The people who made up these audiences represented the great middle class who go every year to hear those works and who know them through and through and go because the hearing of them seems a real necessity to them. When you are in the midst of such an audience you feel this spirit in that unexplainable way and are influenced and uplifted by it."

"I intend to remain in Chicago and have already begun my teaching at my studio, 707 Fine Arts Building. Another class of pupils comes to me at my home studio, 5428 Kimbark Avenue. I have also already arranged for a number of recitals outside of Chicago."

MAURICE ROSENFELD.

GAVE NIKISCH UNCUT SCORE

Mishap, However, Failed to Mar Début of Eddy Brown as Soloist

An engagement which Eddy Brown will never forget—and one even more vividly marked in the memory of his devoted mother—was the young violinist's first appearance with the Philharmonic Orchestra, of Berlin, with Nikisch conducting. The work selected was the Brahms concerto.

"Eddy's turn came immediately after the overture," relates his mother, "and confident as usual he took his place on the platform. The orchestra started to play, when suddenly Nikisch gave the signal to stop. There was a flurry through the audience. Then the cause for the interruption became apparent: Nikisch had been given a new score, and the leaves were uncut! The conductor, greatly annoyed, turned to the concertmaster, and asked for a knife. But he had none, nor apparently had any member of the orchestra. Besides, there were many leaves to cut, and this would take time. Suddenly, I recalled the fact that I had a copy of the piano score in the dressing-room. I got it hastily and sent it up to the stage, and the situation was saved. Eddy played wonderfully, and Nikisch, who embraced him after the performance, declared he had never heard the work given a more masterly interpretation." Eddy Brown comes to America in December for a tour under Loudon Charlton's management.

TELLS OF JOSEFFY COLONY

All Pupils Given "Perpetual Motion"—Rubbed Finish Off Piano

In personal recollections of study with Rafael Joseffy at his Tarrytown home, given by Hazel Kinsella in the *Musical Monitor*, there is this picture of the colony: "As one passed along the streets, from one house would issue strains from Joseffy's School of Advanced Piano-Playing, from another Bach and Chopin, and from all, at various times, the 'Perpetual Motion,' by Weber. This piece was given to everyone, as Mr. Joseffy thought the practice of it very beneficial, and the mailman told me he could always tell when a new pupil had come to town because they always began practising it."

"At one lesson," relates the writer, "as I played the 'Scenes of Childhood' by Schumann, he played with his left hand continually the melody and the most beautiful and intricate arabesques, singing the melody, too, a good deal of the time, and tapping on the piano with his little stubby pencil, which he always carried in his watch pocket. There was a place on the front of the piano where the finish was all hacked off with his pencil tapping. I am sure that if Schumann had heard those arabesques he would want them added to his pieces."

Personalities



Merle Alcock as Exposition Soloist

Merle Alcock, the contralto, is to assist in Walter Damrosch's New York presentation of excerpts from his settings of Greek dramas for Margaret Anglin's performances at the University of California. The medium is to be the New York Symphony and Mrs. Alcock will sing the Prologue to "Iphigenia in Aulis." The above picture shows the contralto before a California billboard announcing the Damrosch concert at the San Francisco Exposition.

Vicarino—Regina Vicarino, the American soprano, who has been singing leading rôles with the Mancini Opera Company in South America, leaves the company after its season at Panama, and will return to New York about Nov. 1.

Potter—Howard E. Potter, who is now associated with the Max Rabinoff enterprises, the Boston Grand Opera Company and the Pavlova Ballet, in December will assume personal supervision of the Pavlova motion picture, "The Dumb Girl of Portici," which will be shown in the principal cities.

Barstow—Vera Barstow is not only a highly successful violinist but a talented painter and recently in Toronto she disclosed further versatility by singing at a private recital. She has been studying with a voice specialist and has developed an engaging mezzo-soprano. At the Toronto recital mentioned, Miss Barstow gave herself the extraordinary accompaniment of the violin played by herself. She does not propose to do this in public, but the experiment was interesting.

Heinrich—Julia Heinrich, the new American mezzo-soprano of the Metropolitan Opera Company, who has been motoring in the Middle West the last few weeks, returns to New York this week to prepare for her concert and operatic season.

Clark—"True art never startles" is an epigram to which Charles W. Clark, the distinguished American baritone, gave utterance recently when a friend asked him to pass judgment on a highly prized painting. "The painting is beautiful and well done," said Mr. Clark, "yet to me it has that one glaring fault. The entire effect is startling." Mr. Clark has applied this principle to his own artistic work, shunning the startling effect as unnatural.

D'Harcourt—Comte Eugene D'Harcourt, who has come as a musical envoy from France to the San Francisco Exposition, has prepared a volume of French classics for the fair. He is to make propaganda in this country for the works of French composers.

Guilbert—Yvette Guilbert is coming to the United States this autumn for a concert tour after six years' absence. According to dispatches from Paris she expects to sail on Nov. 22 on the Rotterdam after a short London engagement.

Wilson—It was announced at the White House last week that Margaret Woodrow Wilson, daughter of the President, would sing in concert at Buffalo, N. Y., Oct. 12; Erie, Pa., Oct. 15, and Cleveland, Ohio, Oct. 19. The money received will be given to the community-center movement. "The full use of every public-school building as a community center will not only give power and direction to democracy but also will solve the problem of wholesome play and civic training for boys and girls," Miss Wilson said in a signed statement.

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PITTSBURGH, Oct. 12.—Some of the world's foremost artists and orchestras will be heard by the Pittsburgh public this season. In years past it has been thought that it would be impossible to improve on the character of the offerings, but the musical season which is about to open will nevertheless surpass all previous records. Recitals have been growing in popularity here and the attendance last season demonstrated that Pittsburghers are always ready to pay good prices to hear the best the world has to offer.

Considering that Pittsburgh's pay roll is now in excess of \$1,000,000 a day and that there is work for practically everyone, the season ought to be profitable from every standpoint. Last year some of the visiting attractions packed Carnegie Music Hall until the standing-room-only sign had to be displayed. The season will begin a little earlier than usual.

The Heyn recitals will number seven and will be staged at Carnegie Music Hall. Mrs. Edith Taylor Thompson will manage them, under the direction of Romain Heyn, who has made a splendid record in his recitals of other years. The first will be given on Oct. 26, with Pasquale Amato, baritone, and Frieda Hem-



No. 1—Mrs. Charles E. Mayhew, President Tuesday Musical Club and Who Also Selects Visiting Soloists. No. 2—Interior of Carnegie Music Hall. No. 3—May Beegle (in Her Office), Local Manager of Pittsburgh. No. 4—Edith Taylor Thomsen, Pittsburgh Concert Manager and Manager of the Heyn Recitals

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Tuesday Musical Club's Chamber Recitals.

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pel, soprano, both leading stars of the Metropolitan Opera, as the soloists.

Vera Barstow and Rebecca Davidson will appear Nov. 9 in a joint recital, the latter being a Pittsburgh pianist. On Nov. 23 Mischa Elman, the Russian violinist, is scheduled to visit us, and on Dec. 28 there will be a trio of stars in Jeska Swartz-Morse, contralto; Yolanda Mero, pianist, and Elizabeth Rothwell-Wolff, dramatic soprano; Mme. Schumann-Heink will appear Oct. 3, and on

Jan. 7, Mme. Fannie Bloomfield Zeisler and Edmond Clément will give a joint recital. The concluding concert will be given Jan. 21, with John McCormack as the sole performer.

May Beegle's Concerts

A third series of Ellis Concerts this year is under May Beegle's direction, and the attractions announced promise to out-rival in popularity even those of the two previous seasons, which established a record for attendance in Carnegie Music Hall. The opening concert will be given by Geraldine Farrar on Oct. 19. Miss Farrar's company will include Ada Sassoli, the harpist; Reinald Werren-rath, baritone, and Richard Epstein, pianist, accompanist. The other attractions in the series include Mme. Nellie Melba, Nov. 16; Fritz Kreisler, Dec. 7; Louise Homer and Harold Bauer, in joint recital, Jan. 4, and the Boston Symphony Orchestra, Jan. 27.

In addition to the Ellis Concerts, Miss Beegle will bring to her Pittsburgh public a number of other stars, including Mary Garden and company, on Nov. 1; Paderewski, David Bispham and company, and the New York Symphony Orchestra.

Miss Beegle will also represent Managing Director Max Rabinoff in a Pittsburgh season of opera by the Boston Grand Opera Company and the Pavlowa Imperial Russian Ballet, when in addition to "Carmen" and "Madama Butterfly," Auber's "The Dumb Girl of Portici" and Montemezzi's "L'Amore dei tre Re" will be presented. A chamber music concert by the Litchfield-Hamilton Trio, including Mrs. Lawrence Litchfield, of this city, Mark Hamblong and Boris Hamblong, will be given at the Twentieth Century Club in November.

The Choral Societies

The Pittsburgh Male Chorus will give two concerts under its own management, with James Stephen Martin as the conductor. Mr. Martin has been the director since its inception. The first concert will

be held, Dec. 10, at Carnegie Music Hall, with Marie Kaiser, the English soprano, as soloist, and the second, April 15, with Royal Dadmun, baritone, as the visiting artist. The program for the first concert will be notable for the reason that the numbers will all be new to Pittsburgh. One of the most important will be "Omnipotence," by Frederick Stevenson, of Santa Barbara, Cal., a work written for soprano soloist and male chorus. Another will be "The Crusaders," by MacDowell.

The Mendelssohn Choir, Ernest Lunt, conductor, will give three concerts this year instead of two. The new mixed choir has been limited to 100 voices. The first concert will be given, Nov. 22, with the Russian pianist, Ossip Gabrilowitsch, as soloist. The second has been scheduled for Jan. 13, with the New York Symphony Orchestra, Walter Damrosch, conductor, as the assisting attraction. At the third concert, April 11, the "Stabat Mater" of Dvorak will be sung.

Rehearsals have been begun by the Mozart Club as well as all other choruses

here, and this, the oldest chorus in Pittsburgh, will give its usual quota of concerts under the conductorship of James P. McCollum, who has held that position since its organization. At the first concert, Nov. 27, at Carnegie Music Hall, Rossini's "Moses" will be sung. On Dec. 28, "The Messiah" will be the offering and the third concert will be given April 28. The program for this has not been decided upon. None of the visiting soloists has been chosen.

The Apollo Club, which is the oldest male organization in Pittsburgh, anticipates a most successful season under the direction of Rinehart Mayer. The chorus numbers sixty voices, mostly representative of church choirs. The first concert will be held at Carnegie Music Hall Dec. 17, the second, the latter part of February, and the third, April 27. Secretary Herman Hurletaus is in communication with prospective soloists, but no one has been definitely engaged. The music for the season will include part songs by

[Continued on page 75]

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MUSIC TO BENEFIT BY PITTSBURGH PROSPERITY

[Continued from page 73]

Elgar, German, Grieg, Brahms and some American writers. Carl Bernthaler will act in the capacity of accompanist. James W. McKelvie has been chosen president of the club.

Strong Program for Art Society

The Art Society of Pittsburgh never fails to present an excellent season's program. Its first concert is booked for Oct. 15, when Harold Bauer, pianist, will be the soloist. Nov. 12 will bring the Flonzaley Quartet, which has appeared under the auspices of this organization for years. Marcella Craft, soprano, and Mrs. H. H. A. Beach, composer-pianist, will appear Dec. 11. On Jan. 11 there will be an "old-master program," with Wilhelm Middelschulte, organist; Harry

Weisbach, violinist, and Christine Miller, contralto, as soloists. Pablo Casals, violoncellist, and Paul Reimers, tenor, will appear Jan. 18, in a joint recital and Tilly Koenen, contralto, and Angelo Cortese, harpist, are booked for March 17. The concluding entertainment, April 14, will be a celebration of Shakespeare's tercentenary. Dr. Percival J. Eaton is the new president of the Art Society.

The Ringwalt Choral Union, H. L. Ringwalt, conductor, will give its usual three concerts in December, February and May. Standard oratorios and operas will be presented with Pittsburghers as soloists.

As has been their custom for years, the Tuesday Musical Club will give chamber recitals every Tuesday afternoon, and this year some out-of-town soloists are likely to be chosen. The active member-

ship includes most of Pittsburgh's leading women musicians and there is a choral section which has been accomplishing good work under the direction of James Stephen Martin. Mrs. Charles E. Mayhew is the president and much of the management devolves upon her. The club gives more than twenty recitals annually. Adele Reahard is the club accompanist and Mrs. Blanche Sanders Walker the choral accompanist, with Mrs. George H. Wilson as the secretary and treasurer. Elizabeth M. Davidson is the chairman of the program committee. The first concert has been scheduled for Oct. 27 and the last, thus far arranged, for Feb. 26.

Exposition Music

Pittsburghers have been given their usual taste of Pittsburgh Exposition Music. The Exposition Society expends

more upon music than any other organization in the city. The season introduces Wassili Leps's Orchestra, John Philip Sousa, who played to 12,000 persons on the concluding day of his two-week's engagement, and the Russian Symphony Orchestra, which closed a two-week's engagement last Saturday night. The season closes on Saturday night of this week with Creator and his band as the attraction.

More Heinroth Recitals

Charles Heinroth, city organist and director of music at Carnegie Institute, will give his usual Saturday night and Sunday afternoon organ recitals on the great organ at Carnegie Music Hall.

Excellent programs are to be given at the Pittsburgh Musical Institute.

EDWARD C. SYKES.

ACTIVE PLANS OF OSAGE, IA.

Concerts of Cedar Valley Seminary and Other Forces of Town

OSAGE, IOWA, Oct. 6.—The music department of Cedar Valley Seminary has opened with a promising registration. The faculty has an important addition in Bruce Lybarger, violinist. Mr. Lybarger returned from Berlin in June, after two years of study with Professor Mosser. Florence C. Fennessy, a graduate of Lombard Conservatory, is teacher of piano, musical history, and harmony, and Frank Parker, a pupil of Karlton Hackett, and formerly a member of the faculty of the American Conservatory of Chicago, is director of the music department and teacher of singing. Two faculty concerts will be given during the year and Miss Fennessy and Mr. Parker will give a joint recital of MacDowell compositions.

The Treble Clef Club of the seminary, a chorus of fifteen girls' voices, under the direction of Mr. Parker, will give Bendall's setting of Tennyson's "Lady of Shalott" at its first concert. Harriet Case, formerly of Chicago, and now teaching at the Iowa State Teachers'

College at Cedar Falls, will be the soloist.

The one important musical number of the Lyceum Course will be a concert by the Riheldaffer-Skibinsky Company on Oct. 15. Grace Hall Riheldaffer, the Pittsburgh soprano, heads this organization.

Lucille Stevenson, the noted Chicago soprano, will be presented in song recital by Frank Parker, at the Seminary Auditorium on Nov. 22. Mr. Parker will be the assisting soloist and Miss Fennessy, the accompanist.

The chorus choirs of the Methodist and Baptist churches, both of which are under the direction of Mr. Parker, will unite in giving a program of secular works. The feature of this program will be the choral setting of "The Chambered Nautilus," by Deems Taylor.

A Credit to the Musical Profession

To the Editor of MUSICAL AMERICA:

Your paper is a credit to the musical profession. Long may she wave! The editorials are especially helpful. I inclose check for subscription.

Faithfully yours,

ALBERT B. SANGSTER.

Cleveland, Ohio, Oct. 4, 1915.

DEDICATES BOOK TO WITEK

Pavel L. Bytovetzski Writes Work on Mastery of Violin

PROVIDENCE, R. I., Oct. 7.—Pavel L. Bytovetzski, violinist and teacher of the violin, with a studio in the Butler Exchange has written a book entitled



Pavel L. Bytovetzski

"How to Master the Violin," which has been accepted by the Oliver Ditson Company, Chicago, and is soon to be published by that firm. Among other works by Mr. Bytovetzski are "Progressive Graded Techniques," "Specific Violin Exercises," etc.

This latest work is dedicated to Anton Witek, concertmaster of the Boston Symphony Orchestra, who, in a letter accepting the dedication, thanked Mr. Bytovetzski for the honor bestowed and

also expressed his pleasure that a book of such value to students of the violin is to be published.

G. F. H.

Paderewski New York Benefit Program to Be All-Chopin

Paderewski, at the benefit recital which he is to give in Carnegie Hall, Saturday afternoon, Oct. 23, for the benefit of the Polish Victims' Relief Fund, will confine his program entirely to the works of Chopin. These will be the Ballade in A Flat, the Sonata in B Flat Minor, the Nocturne in G Major, Op. 37, the Mazurka in A Minor, and the Polonaise in A Flat Major, Op. 53. Before playing his program Mr. Paderewski will make an address on "Poland, Past and Present."

New York Teachers to Discuss Standardization

The New York State Music Teachers' Association announces that a meeting of the New York City Association will be held at the Hotel McAlpin, Tuesday evening, Oct. 19. There will be a discussion of the standardization of theory and harmony. Dr. Thomas Tapper and other prominent speakers will take part in the discussion.

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Minneapolis Auditorium, 8.15 P.M.
(Friday Evenings)

- Oct. 22—Soloist, FRIEDA HEMPEL, Soprano
- Nov. 5—“ ARRIGO SERATO, Violin
- Nov. 19—“ JOHANNA GADSKI, Soprano
- Dec. 3—“ OSSIP GABRILOWITSCH, Piano
- Dec. 17—“ RICHARD CZERWONKY, Violin
- Dec. 31—“ OLIVE FREMSTAD, Soprano
- Jan. 28—“ CORNELIUS VAN VLIET, 'Cello
- Feb. 11—“ JULIA CLAUSSEN, Mezzo-Soprano
- Mar. 10—“ HAROLD BAUER, Piano
- Mar. 17—“ KATHLEEN PARLOW, Violin
- Mar. 31—“ JULIA CULP, Contralto

Twenty Sunday Popular Concerts
Minneapolis Auditorium, Afternoons at 3.30
First Series of Seven

- Oct. 24—Soloist, LOUIS GRAVEURE, Baritone
- Oct. 31—“ CORDELIA LEE, Violin
- Nov. 7—“ HELEN BROWN READ, Soprano
- Nov. 14—“ ALINE VAN BARENTZEN, Piano
- Nov. 21—“ CYRENE VAN GORDON, Contralto
- Nov. 28—“ GEORGE KLASS, Violin
- Dec. 5—“ LEONORA ALLEN, Soprano

Twelve Symphony Concerts
St. Paul Auditorium, 8.15 P.M.
(Thursday Evenings)

- Oct. 21—Soloist, FRIEDA HEMPEL, Soprano
- Nov. 4—“ ARRIGO SERATO, Violin
- Nov. 18—“ JOHANNA GADSKI, Soprano
- Dec. 2—“ OSSIP GABRILOWITSCH, Piano
- Dec. 16—“ RICHARD CZERWONKY, Violin
- Dec. 30—“ OLIVE FREMSTAD, Soprano
- Jan. 27—“ CORNELIUS VAN VLIET, 'Cello
- Feb. 10—“ JULIA CLAUSSEN, Mezzo-Soprano
- Mar. 9—“ HAROLD BAUER, Piano
- Mar. 16—“ KATHLEEN PARLOW, Violin
- Mar. 30—“ JULIA CULP, Contralto

Four Young Peoples' Concerts
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- Friday Afternoon Dec. 10
- Friday Afternoon Feb. 4
- Friday Afternoon Mar. 24

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New York June 4, 1913.
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WALTER HENRY HALL,
Columbia University, N. Y.

New York, March 23, 1914.
To the Manhattan Ladies Quartet:
Allow me herewith to present my sincerest thanks to you for your co-operation at the Bohemians Entertainment on the evening of March 14th. Your artistic performance was delightful in every way and was thoroughly enjoyed and appreciated by all of the Bohemians.

Very truly yours,
FRANZ KNEISEL, Pres.

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RICHMOND ORCHESTRA RAISES ITS STANDARD

More Severe Membership Tests
Instituted—Wednesday Club
Season

RICHMOND, VA., Oct. 6.—Brilliant prospects are to be reported for the coming musical season in Richmond. We have already enjoyed the appearance of Albert Spalding, and along with the announcement of his concert came that of the National Grand Opera Company, presenting "Rigoletto," "The Barber of Seville" and "Friend Fritz."

Among the local organizations the Richmond Philharmonic Orchestra is to have the best series of concerts in its history. Its President, Dr. H. Stuart McLean, a prominent surgeon and ardent music lover, gives the following outline of its work:

Strict Entrance Requirements

"It is the intention of the association this year to make membership in the orchestra and participation in its rehearsals dependent upon the possession of a satisfactory degree of proficiency on the part of the performer. Heretofore the director and executive committee have not felt free to impose any restrictions or tests on such applicants, but beginning with this season only pupils from the best teachers, or such performers as are known, or can demonstrate their ability will be allowed to take part in the concerts. We believe that we will thereby create an enthusiasm among such players.

"The concerts are all planned with the object of popularizing really good music, and the orchestra does not limit itself to any one class. In addition the executive committee has obtained the co-operation of leading singers for solo numbers at the various concerts, and will also have solos by violinists, pianists and a cornetist."

Four Concerts for \$1

The orchestra again will be under the direction as usual of W. Henry Baker. This is purely a movement for the appreciation of higher music in the city. The four concerts can be heard for \$1, which places them in the reach of the poorer class. Very often its backers go into their pockets to make up deficiencies in the finances of the organization. It is hoped that some day the municipal government of the city will awaken to the importance of music as a factor in the development of a community.

The Wednesday Club, John G. Corley, president, contemplates a few important changes. One is the changing of the matinee and making three night performances, with added attraction of several better artists than heretofore. Mr. Baker will also direct the club, and it is reported that the subscription list at this early date is very gratifying to the directors.

Edwin W. Hoff, the tenor, formerly with the McCaull Opera Company and the Bostonians, has been welcomed back to this city's musical forces, and has opened a studio in the new Corley Studios, which are destined to satisfy a real need.

Mr. Betts to Bring Stars

W. Hubert Betts, who brought some of the biggest artists heard here last season, will bring, it is understood, several of the stars to Richmond this year, and is now negotiating for one of the Metropolitan artists.

The past year has brought honors to the veteran organist, Dr. Jacob Reinhardt, who is lovingly known as the "Music Master" of Richmond. The vestry of St. Paul's Church has made him organist emeritus, with full direction of the music of the church for the rest of his life. He is entering into his forty-seventh year of continuous service as organist and choir-master of the Betha Ahaba Synagogue. For many years, during the summer months, he has occupied his time by composing the entire service for the synagogue.

G. WATSON JAMES, JR.

Farewell Concert of Seattle Tenor

SEATTLE, WASH., Oct. 2.—An audience of over 2200 music lovers filled the auditorium of the First Presbyterian Church on Sept. 27 to listen to the farewell concert of Theo Karle, the young tenor, on the eve of his departure for New York City, with his teacher, Edmund J. Myer.

The program was a varied one and included a new composition, "Spirit of Song," written for Theo Karle by Drusilla S. Percival, the Seattle composer. Mr. Karle was assisted by Josef Waldman, violinist, and Helen Ethel Myer, accompanist. The enthusiasm of the audience attested to the talent and popularity of Mr. Karle.

The members of the Seattle Clef Club gave a farewell dinner to Edmund J. Myer, Sept. 28, before his leaving for New York. A. M. G.

CHARLESTON CLUB UNITES CITY'S MUSICAL FACTIONS

Aim of South Carolina Organization to
Foster Community's Interest in
Good Music

CHARLESTON, S. C., Oct. 3.—Of the various musical forces in this city a mighty power for progress is the Musical Art Club. The officers relate that many of the club's ideas and its greatest moral support in trying new ventures have come from MUSICAL AMERICA. It is the aim of the Musical Art Club to encourage all talent and stimulate an interest in music in the community at large. The founding of a federation of music clubs in the State is also under consideration.

During the past three years the club has succeeded in enrolling nearly three hundred members from every social set in this conservative old city, and has gathered in every musical clique under one roof. The club rooms are most attractive and open at all times for the use of the members. There is a seating capacity of about 250, with a large stage, two pianos, etc.

The chorus department numbers between seventy and eighty and has sung in large public halls and churches such works as "The Sun Worshippers," "Gallia," "Hear My Prayer," "Spring" from "The Seasons," "Hiawatha's Wedding Feast," "St. John's Eve," "The Crusaders," "Stabat Mater," "The Song of Victory" and staged "Trial by Jury." Splendid programs are performed every month in the club rooms by soloists and other active members. It is the ambition of the club to enlarge the associate department to 1000 members eventually. A student department will probably be added this fall. Men and women hold offices in the club and many prominent business men give it their heartiest support. Much confidence has been established by the judicious handling of the finances and thus far each year has closed with sufficient funds on hand to assume the next year's rental of the club rooms. The value of the club to the community has been proved also by the splendid success of the community concert given on the battery this summer, led by the chorus and patterned after the Baltimore concerts, described in MUSICAL AMERICA. A number of artists of good reputation and ability have been engaged by the club. Virginia Tupper is the club's able president.

NORTH DAKOTA SCHOOL AN ALERT MUSIC MISSIONARY

Its Concert Course and Festival Bring
Fine Artists to Valley City—New
Dean of Music

VALLEY CITY, N. D., Oct. 2.—Considerable impetus has been given to the musical life of this community by the arrival of Eugene Woodhams, who has assumed the duties of dean of music at the State Normal School, going there from four years' capable service with the music department of Hillsdale College.

The State Normal School has stood for the larger efforts in music, having inaugurated a fine set of concerts at its beginning, bringing Nordica, Melba and others of the first class. For several years the Minneapolis Symphony has been here for the spring festival, with the exception of last year. This year we are to have the orchestra again, and the pre-festival series will include Glenn Dillard Gunn in a lecture recital, Mme. Gadske, Oscar Seagle and others. In order to give the concerts a strong local interest, a plan including social features, patronesses, etc., will be tried out.

At the head of the school's piano department is Katherine Fjelda, a pupil of Busoni and Ganz, and the other department heads are equally able. It will be Dean Woodhams's mission to promote a healthy musical growth, a task for which he is fitted by his experience both in America and England. Since his return from study and concert work abroad, he has been devoting himself to choral conducting and voice teaching.

LAMBERT MURPHY

Tenor

Formerly of Metropolitan Opera Company



DURING the last five years Mr. Murphy has sung in the following Music Festivals, and out of twelve annual festivals has sung at least three separate years in ten of them, a very unusual record. During the coming season, besides singing at several of these festivals, he will sing at the Cincinnati Festival for the first time, with the New York Oratorio Society, and create the tenor rôle of the Mahler 8th Symphony, which will be produced for the first time in this country by the Philadelphia Orchestra.

Cincinnati Festival (1916).
Worcester Festival (3 times).
Ann Arbor Festival (3 times).
Buffalo Festival (3 times).
Ithaca Festival (4 times).
Springfield Festival (3 times).
Norfolk Festival (Conn.).
Evanston Festival.
Handel & Haydn (Boston) Centennial Festival.
Oberlin Festival (3 times).
Omaha Festival (3 times).
Nashua Festival (3 times).
Keene Festival (4 times).
Albany Festival (3 times).

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ALBANY, N. Y., Oct. 9.—To establish a symphony orchestra in Albany was the task which Edward Kaestner, manager of the Philharmonic Orchestra of Albany, set for himself eight years ago. At that time there existed in Albany a concert orchestra known as the "Albania," which had an enrollment of about forty or fifty instrumentalists. Its fortunes had been varying, but the great mass of the people were not interested.

Up to the time of Mr. Kaestner's selection as manager, the Albania Orchestra had been giving its concerts in the smaller halls and theaters of the city. At the beginning of his administration, however, Mr. Kaestner at once leased Harmanus Bleecker Hall, which had the largest auditorium in the city. The first concert under his management was given on Jan. 23, 1908, when the orchestra, with seventy-five instrumentalists, playing under the baton of Frederick P. Denison, who had been conductor since 1895, packed the house and achieved a success that fully justified the faith of its manager. Since then the instrumental force has been increased to eighty-five men and its concerts each year are still given at Harmanus Bleecker Hall.

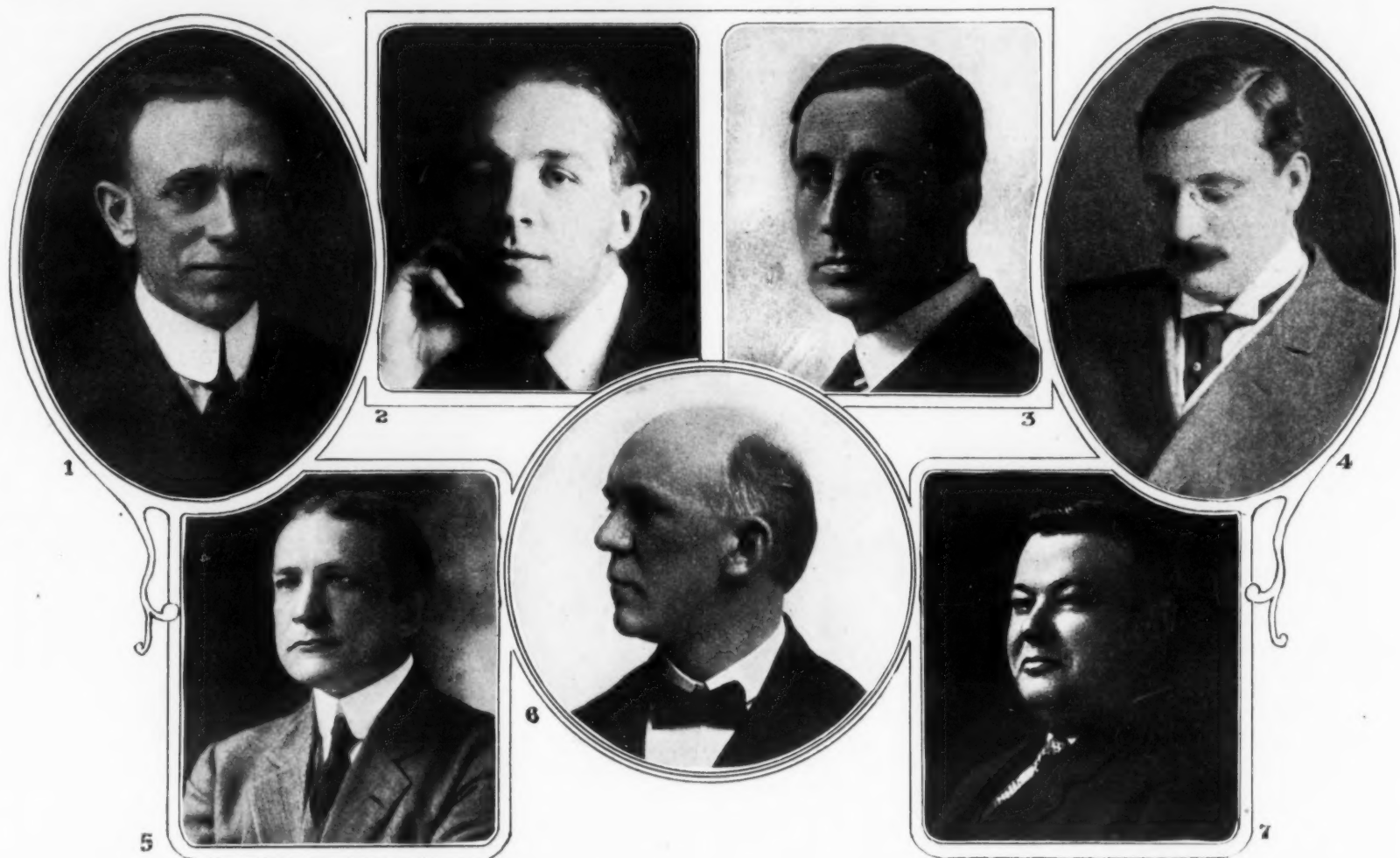
Notwithstanding this first big success, the new manager found that he had undertaken a large contract. The giving of high-grade orchestral concerts was expensive, and there were a multitude of obstacles to bar the speedy realization of his hope of a symphony orchestra with a fixed source of financial support. But, surely and steadily, the work of foundation building has gone on. The last four concerts given by the orchestra, especially, have marked a very notable advance and have been attended by genuinely interested audiences that filled every seat in the house. With the memory of these successes fresh in mind, Mr. Kaestner has begun the work of preparation for the first concert of the present season, which will be given on Dec. 6.

Mr. Kaestner is unshaken in his belief that in a few years the city of Albany will have, as the distinguishing feature of its musical life, a symphony orchestra upon a practically permanent foundation.

The name of the orchestra was changed from "Albania" to "Philharmonic Orchestra of Albany" in 1911. Frederick P. Denison, the conductor, has the assistance of the Albany violinist, Dudley Matthews. The officers of the organization are: President, William Gorham Rice; vice-president, John E. Sherwood; secretary, William C. Gompf; treasurer, John Hagy; librarian, William R. Fredrick.

No salaries or percentages are paid to anyone connected with the orchestra. The work is all done as a matter of public service; indeed, for years the director, officers, manager and members have borne practically the entire expense of maintenance.

Albany has the distinction of being the home of the youngest American manager of musical artists, John L. Nelson, twenty years old, manager of the Nelson Concert Course. Mr. Nelson, who is a son of the Rt. Rev. Richard M. Nelson, Bishop of the Albany Episcopal diocese, arranged his first concert when eighteen



No. 1—Frederick P. Denison, Director of the Philharmonic Orchestra of Albany. No. 2—John L. Nelson, Local Manager. No. 3—Ben Franklin, Manager Franklin Subscription Concerts. No. 4—Frank Sill Rogers, Director of Mendelssohn Club of Albany. No. 5—Edward Kaestner, Manager of the Philharmonic Orchestra. No. 6—Joseph A. Schaefer, Director Cæcilia Singing Society. No. 7—Frederick W. Kerner, Director of Albany Männerchor

years old. For the last two years he has brought to Albany music-lovers the best artists in the country and has arranged a course of eight concerts for this season that has attracted subscribers from all parts of the State. Last season the concerts given by Alice Nielsen and Riccardo Martin and Marie Sundelius were great successes.

This season's course will be opened in November by Mme. Gadschi's recital and later in the month Fritz Kreisler, violinist, will be heard. Mme. Melba will be heard for the first time in Albany in December, and Emilio de Gogorza, baritone, and Marie Sundelius, the Swedish soprano, will also appear in that month. The Flonzaley Quartet will play in January and the second concert of the month will be given by Alice Nielsen, Riccardo Martin and Mme. Jeska Swartz-Morse, who is a native Albanian. Harold Bauer, pianist, and Pablo Casals, 'cellist, are booked for February and in March will come Gabrilowitsch, pianist.

Mr. Nelson has been a student at the New York Conservatory of Music and is now a vocal pupil of Dr. Bristol in New York. During the summer he gave a series of recitals in New England.

Franklin Subscription Concerts

Much of the prominence of Albany in the world of music is due to Ben Franklin, manager of the Franklin subscription concerts in Albany, Troy and Schenectady. For the last ten years the most important musical affairs have been under the direction of Mr. Franklin, who started the first concert course in Albany. As a tenor musician himself, he is director and tenor soloist of the choirs of Temple Beth Emeth and the First Reformed Church.

Mr. Franklin's Albany course for the season is as follows: Mme. Louise Homer, Dec. 13; Josef Hofmann, Jan. 10; Francis Macmillen and Rudolf Ganz in joint recital, Feb. 14; New York Philharmonic Orchestra, Josef Strinsky, conductor, with Mme. Julia Culp, soloist.

Mr. Franklin will also present, before the opening of this course, Geraldine Farrar and assisting artists, Nov. 4; Mischa Elman, with the New York Symphony, Walter Damrosch, conductor, Nov. 15, and the San Carlo Opera Company, Oct. 27 and 28.

What Mr. Franklin believes will be his greatest success he has reserved for Albanians on Feb. 10, when he will present the Imperial Ballet Russe. Paderevski will be heard in Albany some time in February, under Mr. Franklin's management, and at Pittsfield, Mass., Nov. 17; Utica, Nov. 19; Schenectady, Nov. 29, and Glens Falls, Nov. 27.

The Franklin course at Troy will introduce Mischa Elman, violinist, Jan. 5; Mme. Melville-Lisniewska, pianist, Feb.

7, and Louise Homer, March 6. The Schenectady course has not yet been announced.

The Monday Musical Club of Albany, of which Mrs. Walter L. Hutchins is president, was founded by Susan Gorham, in January, 1904, and is composed of women. It was formed for the purpose of studying the lives of musicians and illustrating their music, and this work has been carried on to the present day. The program for 1915 will be devoted to the study of the waltz, oratorio and symphony. Two new departures have been formed. It was decided to ask recognized musicians of the city to give recitals before the club, and Leo K. Fox, baritone; Edgar S. Van Olinda, tenor; Roger G. Stonehouse, basso, and Raymond E. Crounse, violinist, have given their time and talent. Another departure was to admit associate members and this has proved the success the club hoped for. The club has fifty active members.

Under Dr. Frank Sill Rogers, conductor, the Mendelssohn Club, comprising sixty of the best men's voices of Albany and vicinity, has become one of the best known organizations of its kind in the United States. The subscription list of the club is so large that packed houses are invariably the rule and, in fact, the locale of the concerts has been twice changed to accommodate the growing audiences. The State of New York, recognizing the importance of the Mendelssohn Club as a civic factor, has paid it the compliment of offering the use of the fine hall in the State Educational Building for its future concerts. The hall has never before been used for musical affairs.

Many composers in different parts of this country and England have written specially for and dedicated works to Dr. Rogers and the Mendelssohn Club. Dr. Rogers is organist and choirmaster of St. Peter's Episcopal Church and an instructor at the Emma Willard Conservatory of Music at Troy.

A distinctive feature of the musical life of Albany is provided by the German singing societies, which for more than half a century have served to maintain

the musical traditions of the Fatherland. The consolidation of the Liederkrantz and the Albany Männer Quartet Singing Societies a year ago into the Albany Männerchor gives the city one of the largest societies of the kind in the country. Both of the old societies have won many prizes at Sängerbund and the new organization will enter the next Sängerbund given by New York societies as a formidable competitor for first honors. Professor Fred W. Kerner, the conductor, is also organist and choirmaster of St. Paul's Lutheran Church, which has one of the largest chorus choirs in the city. Professor Kerner is also organist of the Elks' Club and has recently organized its choir and glee club. As accompanist of the Mendelssohn Club he has contributed much to the success of that organization.

Prof. Joseph A. Schaefer, musical director of the Cæcilia Singing Society, for many years has trained the singers to win prizes. The club is preparing for the celebration of its fiftieth anniversary with a concert in January. Professor Schaefer has been active in chorus work for the last twenty-eight years and in 1911 was conductor of the Sängerbund chorus of 600 singers from all of the cities of central New York. As director of the Troy Männerchor he has won the first prize of the first class and first prize in the second class with the Green Island Liederkrantz at New York Sängerbund. He has had charge of the production of the operettas given for many years in German by the Albany Männer Quartet Society and the choruses of several hundred singers at the annual German Day celebrations in Albany. He also arranged and conducted the music rendered at the open-air benediction of Rt. Rev. Bishop Burke's golden jubilee by a male chorus of 400 men. Professor Schaefer is honorary musical director of the Green Island Liederkrantz and the Germania Singing Society of Schenectady, his music classes having compelled him to resign as active conductor. He has been organist and choirmaster of Our Lady of Angels Church, which has a volunteer choir of forty men and women.

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—SCHUMANN-HEINK.

Mr. Gurney's voice is of genuine tenor quality. — London Telegraph.

The tenor, Henry B. Gurney, sang with passion and grace the beautiful romanza, "Spirito Gentil," from "Favorita," enthusing the audience with the beauty of his mezzo voice. — Corriere di Genoa, Italy.

Mr. Gurney showed himself to be an artist. His voice is of good range and very sweet; he sings with finish and style, and his articulation is perfect. — Washington Society.

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BANGOR, ME., Oct. 4.—The chief forces in the musical upbuilding of this New England city during the present season will be (as they have been in the past) the Maine Festivals, the activities of the Schumann Club, the concerts of the Bangor Symphony Orchestra and those of the Bangor Band. Of these, the Bangor concerts of the festival will have occurred before this article appears in print.

The greatest event in this year's calendar of the Schumann Club is to be the address on "The Musical Independence of the United States," given by John C. Freund, editor of *MUSICAL AMERICA*. The exact date at the present time has not been set; but it is expected that this address will be to the people of Bangor and vicinity an epoch-making event in the club's history and to the many musicians and teachers thereabouts.

The outline for the coming season as announced by Anna Strickland, the president, is as follows: Oct. 19, annual reception at the home of the president; Nov. 3, study, "Indian Music"; Nov. 17, study, "Beginning of Music in America"; Nov. 30, recital (miscellaneous); Dec. 8, address, Fred S. Davenport, on personal reminiscences of Handel's "Messiah" at Royal Albert Hall, London; Jan. 5, address, Adelbert W. Sprague on "Current Musical Tendencies"; Jan. 19, study, "Negro Plantation Melodies"; Feb. 2, study, "Opera in America and American Opera"; Feb. 16, opera talk, Wilbur S. Cochrane on Parker's "Fairyland"; Feb. 22, recital; March 2, study, "National and Patriotic Music"; March 16, study, "Women Composers of America"; March 22, recital of American Music.

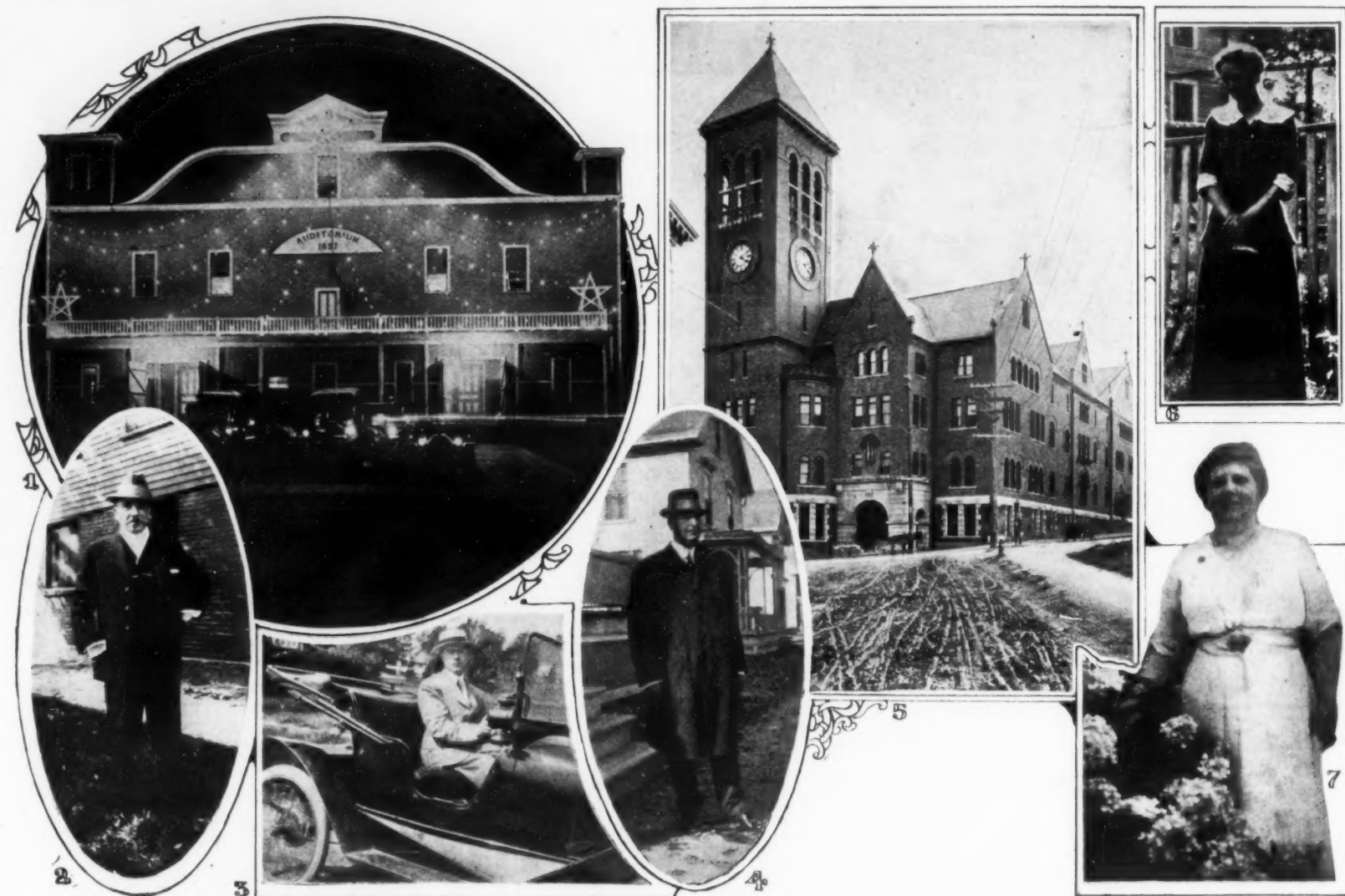
Season Ticket Guarantee

Horace M. Pullen, conductor and founder of the Bangor Symphony Orchestra, announces that the first young people's symphony concert will be given on or about Nov. 30, in City Hall. These concerts will be given once a month throughout the winter and fall, the final concert being in April. Season tickets are issued at the nominal sum of \$1, admitting the holders to the five concerts, and are transferable. They can be used all at one time, if desired, or extended throughout the season. Last season this system of obtaining a guarantee fund for the members of the orchestra was used for the first time, and it worked so successfully that this season it is hoped that 1000 season tickets may be sold, thus putting the orchestra on a strong financial basis.

The Bangor Symphony Orchestra exerts a powerful and far-reaching influence, as a purely local organization, in this city and vicinity, in moulding and upbuilding the musical taste of the people, and to Mr. Pullen, whose conscientious and painstaking work has brought forth the highest commendation, the greatest respect is due.

Mr. Sprague Offers Novelties

Adelbert W. Sprague, conductor of the Bangor Band, of the Festival Chorus, and cellist in the Bangor Symphony Orchestra, announces that the first of the indoor concerts given by the band will be held in the City Hall on Sept. 30. Throughout the winter a series of five "Pop" concerts will be given. The high standard maintained by Mr. Sprague in the selection of his programs has done much in this city to elevate the public taste in the appreciation of what can be accomplished by a good band. Members



Some of Bangor's Leading Musicians and the Scenes of Its Musical Events. No. 1, the Auditorium, Home of the Eastern Maine Festivals. No. 2, William R. Chapman, Conductor of the Maine Festivals. No. 3, Adelbert W. Sprague, Conductor of the Bangor Band, the Local Festival Chorus and First Cellist in the Symphony Orchestra. No. 4, Horace M. Pullen, Conductor of the Bangor Symphony. No. 5, City Hall, in which the Concerts of the Orchestra and Band Are Given, as Well as Other Programs. No. 6, Anna Strickland, President of the Schumann Club. No. 7, Mrs. Frank L. Tuck, President of the Old Derthick Club and First President of the Schumann Club, Serving from 1898 to 1911

of the band at different times appear as soloists. This season many novelties will be played by the band.

To understand fully the position of the Schumann Club, as well as the Maine Festival, in the city's life it is necessary to retrace our history to the foundation of a music study club and choral organization known as the Derthick Club. The charter members of this club were the following:

Horace M. Pullen (founder and conductor of the Bangor Symphony Orchestra), M. H. Andrews, A. C. Morton, Roland Sawyer, Dr. Oscar E. Wasgatt, George S. Silsby, S. H. Boardman, Mrs. H. L. Jewell, Mrs. C. P. Webster, Mrs. J. B. Ayer, Mrs. W. A. Nelson, Ella Clifford, Mrs. E. E. Peck, Emily Merrill, Grace Chalmers, Mae Silsby and Helena Smith. Officers, Mrs. Frank L. Tuck, president; Mrs. W. A. Nelson, vice-president; Ella Clifford, secretary, and Roland Sawyer, treasurer.

The club flourished for a while but after a time unmistakable signs of decay set in and its demise was not unexpected. During its short life, however, a number of choral works had been given under the direction of Fred S. Davenport of this city, the last occasion being the production of "The Messiah" in the City Hall at Christmas time with a chorus of ninety-eight voices (1897). The soloists were Mrs. Jennie Patrick Walker, Mrs. W. A. Nelson, Edith Bradford, George Want and Mr. Hay. The Bangor Symphony Orchestra, under Mr. Pullen, and the Adamowski Quartet were features of the occasion. The singing by the chorus was said to have been one of the successes of the Festival.

After this the old Derthick Club became but a name and a memory.

Festival Chorus Formed

About this time some of the most influential members of the defunct Derthick Club asked William R. Chapman of New York, conductor of the Rubinstein Club, to come to Bangor and see if there was any hope of developing a chorus from the material. He came, and from the ashes of the old Derthick Club there arose a chorus which was to grow by leaps and bounds and to form the backbone of the Maine Music Festival, organized in 1897. In 1897 (previous to the first Festival) there was built to house it an auditorium with a seating capacity of 3000. The structure is noted for its acoustic properties. To Hon. F. O. Beal, president of the Eastern Festival Association, and his associates who made possible its erection, much praise is due. The Auditorium stands in Bangor as a

monument to W. R. Chapman and his charming wife, who have for nineteen years worked with untiring effort for the success of the Festival, bringing to this city and State the world's greatest artists.

In another direction the influence of the old Derthick Club was being felt. Literary clubs had already come into existence in the city and were wielding a powerful influence, especially the Athene Club. Many music-lovers felt that a music study club was needed. Then the question arose, "What shall we name the club?" About this time (1898) Clara Schumann died, and it seemed but a fitting tribute to her memory to give the club her name. Thus, in May, 1898, the Schumann Club was organized. Among those prominent in the old Derthick Club who took an active part in the formation of this club were the following:

Mrs. Frank L. Tuck, Mae Silsby (pianist, organist, composer and accompanist for many years of the Bangor Festival Chorus), Edith Bradford, Rosa Berry, Mrs. E. T. Wasgatt, Mrs. W. A. Nelson, Mrs. J. B. Ayer, Emily Merrill, K. A. Ringwall, George T. Moody, George S. Silsby, Dr. O. E. Wasgatt, Roland Sawyer, Horace M. Pullen, M. H. Andrews, Abbie N. Garland, Mrs. Gorham H. Wood, Margaret Walsh, Mrs. J. A. Thompson, Mrs. H. L. Jewell, A. C. Morton and many others.

Mrs. Frank L. Tuck, who had been president of the old Derthick Club and who had long taken an active part in the musical development of the city, was chosen the first president of the Schumann Club, a position which she held for fifteen consecutive years. It would have been hard to find a person better suited to the presidency than she. She was able to bring to the members a clearer understanding of the subjects taken up for study by the club and to make the membership not only a pleasure, but an education. For many years she was organist at the Universalist Church. Her late husband, Frank L. Tuck, was for many years cornetist in the Bangor Symphony Orchestra, and her son, Ellery, and daughter, Teresa, are promising musicians. Mrs. Tuck has for many years had large classes in the study of the pianoforte, being the only teacher in this city of the Faelten system. It was owing to the increasing demand put upon her that she gave up her position in the Schumann Club after having brought it to a high standard.

Visiting Artists

It has long been the custom of the

club to bring each year to the city some noted musician or musicians. Among those who have been here in recent years have been the Kneisel Quartet, Longy Club, Adamowski Trio, Mrs. Edward MacDowell, Havrah Hubbard and others.

The Schumann Club during its short career has had few presidents, but these few have in every way worked for the broadening of the club and toward its musical advancement in the city. Following Mrs. Tuck, who served as president from 1898-1911, came Mrs. H. L. Jewell, 1911-1914; Mrs. George Larabee, 1914-1915, whose able management, both musically and financially, gave to the club a strong hold on the musical affairs of the city, and its present president Anna Strickland, elected to the office in 1915.

Miss Strickland, a prominent soprano soloist of this city, has for years held a conspicuous place in the musical affairs of the city. For many years she was soloist at St. John's Episcopal Church in this city. She is not only unusually well read on musical subjects, but has had actual experience—and all things point to the club's prospering under her excellent management. Miss Strickland has for many years studied with Emma Thursby, the New York teacher.

The Schumann Club is doing a splendid work in this city in its quiet, unpretentious way, not only in bringing out the best musical ability in its members, but also bringing to the city some of the finest musicians. The membership is not large as to numbers, but for enthusiasm, love of work and that feeling of cordiality and good fellowship that is extended to all, the club has an "atmosphere" of its own and is a strong factor in the upbuilding and growth of music in the Queen City.

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Encouragement of Local Soloists by Its Orchestra and Successful Operation of Its Own Opera Company Are Typical of City's Spirit of Self-Expression—1000 Singers in Various Choral Bodies—Summer Music Settlement Made Permanent—City Federation's Concerts

SEATTLE, WASH., Oct. 1.—It is surprising to observe how little the unsettled financial conditions have seemed to affect the musical situation in Seattle. More music has been provided by the city for the parks during the summer than ever before. Teachers in all branches of music declare they were never more occupied. While all the bookings are not yet made for visiting artists, because the war is still keeping many in Europe, a large number of musical celebrities will doubtless be heard here this winter.

The only bookings definitely decided upon are the artist recitals under the management of the Ladies' Musical Club. However, with so much local talent, with the Philharmonic Orchestra and the Standard Grand Opera Company, all of which call for financial support, it is quite apparent that Seattle is a music-loving city.

Ladies' Musical Club

The Ladies' Musical Club, the oldest musical organization in Seattle, this season celebrates its twenty-fifth anniversary. From the beginning of the society it has always been the aim to do something for the community. In the last fifteen years under the able management of Mrs. M. A. Gottstein, executive secretary, the club has successfully brought sixty-five of the leading musical artists of Europe and America to the people of Seattle.

This season there will be eight regular concerts given by the members and local talent, and four artist recitals. Fritz Kreisler, the great violinist was enthusiastically welcomed when he appeared in concert on Sept. 24. Emmy Destinn assisted by a concert pianist, appears on Oct. 21, and Mme. Johanna Gadschi, on Dec. 16. The club's officers for 1915-1916 are Mrs. Bamford A. Robb, president; Mrs. William D. Perkins, vice-president; Mrs. M. A. Gottstein, executive secretary; Mrs. A. K. Fiskin, recording secretary; Mrs. Iran Hyland, corresponding secretary; Mrs. W. H. White, treasurer.

The Seattle Philharmonic Orchestra enters its fifth season most auspiciously under the baton of John M. Spargur, with a series of symphony and popular concerts covering the entire winter and spring. The symphony concerts start in the latter part of October, with popular concerts alternating Sunday afternoons. As usual soloists, both visiting and resident, will appear with the orchestra. In the past five years the number of local soloists who have appeared with the orchestra was evenly balanced with the number of visiting artists. Seattle is favored in having local artists whose ability warrants an appearance with the Symphony Orchestra. This condition Mr. Spargur considers the best for the advancement of musical culture locally, and it has been the means of bringing forward talent of a high order.

Seattle's Grand Opera Company

Having achieved such wonderful success in the comparatively short time since its organization in January, 1914, the Standard Grand Opera Company, composed entirely of Seattle singers, announces the third season of grand opera. The staff consists of Mme. Hesse-Sprotte, general stage director; Charles



Three of Seattle's Conductors and the Scene of the Leading Musical Events. No. 1, Moore Theater, Where the Chief Musical Affairs Take Place; No. 2, Claude Madden, Conductor, Amphion Society and Verein Arion; No. 3, W. H. Donley, Conductor, People's Chorus; No. 4, John M. Spargur, Conductor, Philharmonic Orchestra

Lagourgue, conductor; Montgomery Lynch, president and chorus master; Berthold Sprotte, business manager. This is the original staff with the exception of the conductor. A large number who sang in the initial performance will be in the company this season. One in the original cast, Theo Karle, a native son of Washington, will be greatly missed this season.

The operas announced for the season, opening Oct. 25, are "The Flying Dutchman," "The Merry Wives of Windsor," "The Masked Ball," "Fra Diavolo," "Mignon" and "The Barber of Seville," all to be given in English. The singers of the principal rôles are the following:

Mrs. G. F. Russell, Gwendolyn Geary, Mrs. D. Hemion, Mrs. J. B. Harrison, Ethel Peterson, sopranos; Mme. Hesse-Sprotte, Mrs. R. E. Jansen, Mary Louise Rochester, Leah Miller, Mrs. I. Nelson, Minnie S. Stine, contraltos; Neal Begley, A. A. Nordskog, G. E. Hill, H. R. Griffin, J. Neheider, G. R. Harvey, Fred Langdon, tenors; H. H. Tuttle, E. C. Morck, Montgomery Lynch, A. E. McCutcheon, Harry Knoff, G. A. Hastings, B. Sprotte, C. J. Syllasson, H. A. Owen, Karl Swenson, baritones.

These with a chorus of sixty-five make a strong company.

Largest Choral Society

Nearly 1000 voices are now numbered in the various choral bodies in the city. The People's Chorus is Seattle's largest choral club, composed of mixed voices, the membership now numbering 200. This is to be increased to 400, augmented by a children's chorus of 200 picked voices for some special productions.

The works to be undertaken this season indicate an ambitious membership and conductor. Verdi's "Manzoni Requiem" will be given at the first concert in December and Mendelssohn's "Elijah" is scheduled for May; the chorus contemplates bringing one of the world's greatest artists for this production. W. H. Donley is a magnetic conductor and under his leadership the club is doing splendid work.

Another chorus of mixed voices is the Liederkrantz, Alfred Luben, conductor.

Of male choruses the Amphion Society is the largest, numbering seventy members, Alexander Myers, president. Under the baton of Claude Madden, the club will appear in several concerts, one in connection with the Ladies' Musical Club Chorus, with full orchestra. At this concert the latest work of Mr. Madden, a symphonic poem, entitled "The Vanishing Race," will be heard. Mr. Madden also conducts the Verein Arion Club. Besides being a director and composer, Mr. Madden is one of the leading violinists of the city.

Two other male choruses with large memberships are the Svea Club (Swedish), H. P. Sather, conductor; and the Norwegian Singing Society, Rudolph Moller, conductor.

The women's choral societies are the Ladies' Musical Club chorus, Claude Madden, conductor; Schubert Club, Mrs. H. H. A. Hastings, president; Milton Seymour, conductor; Lyra Club, Karl Schwerdtfeger, conductor; Amarylly Club, Marie Habernal, president; Florence Hammond Young, conductor; Nordica Club, Milton Seymour, conductor.

The largest of the study organizations is the Music Study Club, now entering on its fourth year's work. The study for the year is the genealogy of music up to and including the old masters, each program illustrated with music of the period studied. Mrs. W. D. Barkhuff is the

president. Then there are the Franz Abt Musical Club, Mrs. C. W. Chandler, president, and the Monday Practice Club, Mrs. Frederick Bausman, president. The Ladies' Musical Club has a study department for active members, this year taking up Wagnerian drama.

The two professional musicians' clubs, doing entirely different work from the other organizations, are the Seattle Clef Club and Seattle Musical Art Society. The Clef Club is composed of men and was founded by Edmund J. Myer, who returned to New York the last of September, to resume teaching there after several years spent in Seattle, taking with him several pupils, among them the talented tenor, Theo Karle. The club includes some of the best teachers, performers and composers in the city, and it stands for two principles, "Highest musical standards," and "Comradeship among professional musicians."

The club launched the People's Chorus, and in connection with the Musical Art Society, fostered the campaign for high school credits, when private instruction in music was taken, which lately resulted in a concession by the State Board of Education. The officers of the club are Clifford W. Kantner, president; Karl Tunberg, vice-president; D. S. Craig, secretary; Milton Seymour, treasurer.

The Seattle Musical Art Society is an organization of women actively engaged in some branch of the musical profession. The club numbers 125 members and gives a concert once each month during the season to which guests may be invited. The club formulated plans and started the Seattle Federation of Music Clubs, and last spring organized a music settlement school for summer work. This has been so successful that the work is to be carried on during the winter. It is called the Music Improvement Club; violin, piano, voice, harmony and eurhythmics will be taught. The city has given the use of rooms in the Collins Playfield House for this work. Mrs. W. W. GRIGGS.



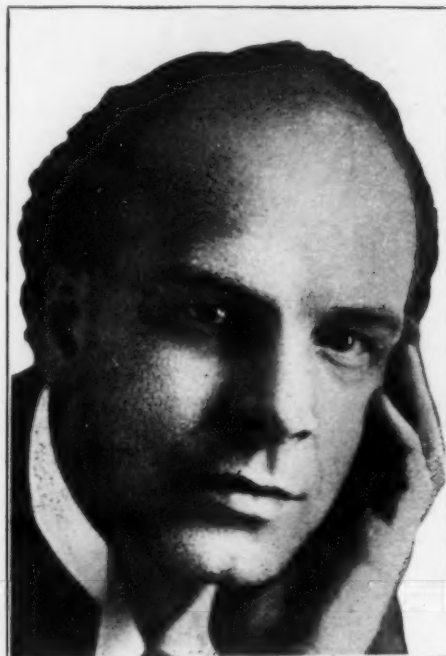
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Some of World's Leading Artists Presented in City's Free Concerts Given Weekly Through Eight Months of the Year—Houston Symphony Orchestra Begins Its Third Season—Ladies' Treble Clef Club to Conduct Artist Recitals—Varied Interests of Woman's Choral Club

HOUSTON, TEX., Sept. 25.—Municipal concerts on Sunday afternoons throughout the season are an important factor in the musical life of Houston. During eight months of every year these free entertainments are given in the big City Auditorium. The enterprise was inaugurated more than three years ago and the management is in the hands of Dr. W. S. Lockhart, through whose agency many artists, ranking among the world's foremost, have been brought to the personal ken of Houston's citizenship.

In the first concert of this season's series the artist to be heard is Hugo Kortschalk, the violinist. Others under contract for the series are Oscar Seagle, Arthur Shattuck, Evelyn Scotney, Tilly Koenen and Charles Harrison. Dr. Lockhart, who has served as superintendent of Houston's municipal entertainments all three years, is a native of Indiana, who came here five years ago. He is pastor of the South End Christian Church.

The Ladies' Treble Clef Club, this year as last, will use the City Auditorium for its three regular concerts. John McCormack will appear in the first concert of the season, on Dec. 9, and in the second, Jan. 17, Geraldine Farrar will be heard, assisted by the harpist, Ada Sassoli, and Richard Epstein, pianist. The active membership of the Treble Clef is about fifty, the limit being set at seventy-five. The feature of the club's third concert of this season has not yet been determined upon. Mrs. R. C. Duff is the president of the club and Julien Paul Blitz is beginning his fourth season as director. He is also the director of the Houston Symphony Orchestra. Other officers of the club are: Vice-president, Mrs. George Reynolds; second vice-president, Mrs. Frederic; treasurer, Gretchen Rolle; secretary, Helen Saft; corresponding secretary, Mrs. John C. Underwood; librarian, Mrs. T. C. Rowe; assistant librarian, Mrs. Haley.

Woman's Choral Club

The Woman's Choral Club will open its season on Oct. 4. Its program for the year will follow the usual plan of bringing good artists to Houston and giving good concerts by the members. The club last year had 475 associate members and hopes to increase the number this season to 500. Admission to the club concerts is restricted to members and associate members.

Mrs. Catherine Mitchell Taliaferro, the president of the club, is an enthusiastic admirer of MUSICAL AMERICA.

"It puts me in a sort of personal touch with musicians in general," she says, "and I find that through it I can easily

keep up with the educational movements in music. In the matter of educational work, my club is going to do something this winter and the plans are under discussion by the advisory board."

The officers of the Woman's Choral Club for the season of 1915-16 are: President, Mrs. Catherine Mitchell Taliaferro; vice-president, Mrs. M. K. Culpepper; treasurer, Mrs. Frank M. Johnson; corresponding secretary, Mrs. Annie Clyde Plunkett; recording secretary, Mrs. Herbert Gates; librarian, Clara Curtis; director, Hu T. Huffmaster. The advisory board consists of the officers and Mrs. John W. Maxey, Mrs. Edna Woolford Saunders, and Mrs. Wille Hutcheson.

The Woman's Choral Club is the only

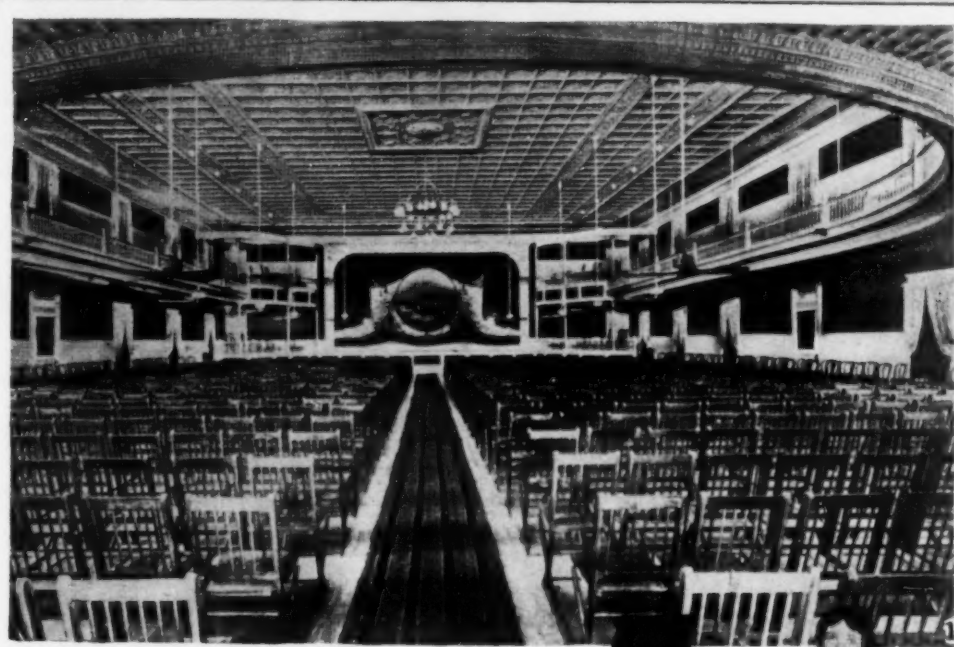
club in the city that is affiliated with the National Federation of Music Clubs and that had an official representative at the biennial convention at Los Angeles.

Hu T. Huffmaster enters this month on the seventh year of his fine service as director of the club. He is also organist and choir director of Trinity Church in Galveston. There are sixty voices in this Galveston choir and music festivals of a high order are frequently given there under Mr. Huffmaster's direction.

For the Choral Club's initial concert of this season, on Nov. 22, Helen Stanley is to be the soloist.

The Houston Symphony Orchestra will

[Continued on page 93]



No. 1—Beach Auditorium, Houston, seating 1,500 Persons. Many of the Principal Club Concerts Have Been Given Here. No. 2—Music Hall in Heights Building of The Woman's Club. No. 3—Ladies' Violin Choir of Houston: The conductor, Mrs. Laura Stevens Boone, is standing. The group seated (reading from left to right) is as follows: First violins, Mrs. Berholdt, Nonie Welch, Miss Boldreux, Mrs. Dunn, Mary Catherine Lubbock (at piano), Frankie Mobley, Mrs. Worsham, Iva Carpenter, Mrs. Oswald Parker. Second violins, Helen Prime, Minnie Landa, Natalie Wetzel, Nell Wetzel, Juanita Foster, Miss Sloan, Miss Bowen. Miss Carpenter occupies the desk of the Concertmaster. Rosetta Hirsch, the two cellists and the organist were absent when the picture was taken. No. 4—Mrs. R. C. Duff, President of the Ladies' Treble Clef Club. No. 5—Some Members of the Executive Board of the Girls' Musical Club. Reading from right to left: In front row, Mary Fuller, President of the Girls' Musical Club; St. Clair Sherwood, President of the Young People's Musical Society. Back row (right to left), Mrs. Gentry Waldo, Chairman of the Program Committee; Ruth Curtin, Secretary of the Associate Members; Rita Turner, Treasurer. Other members who were absent are: Rosetta Hirsch, Vice-President; Ruth Burr, Recording Secretary; Italia West, Corresponding Secretary, and Effie Harman, Chairman of the Executive Board.



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"One could clearly perceive that Gertrude Concannon is a genuine and highly gifted pianistic talent."—Signale (Translated), Berlin.

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"She has an exceptional amount of the quality called temperament, so that every song she sings is alive from beginning to end. So strong is her individuality that every song seems to be fully realized. Her vivid style never once had anything theatrical in it; all was finely kept within the limits of lyrical art.—*The Times (London)*."

"Absolute mistress of a voice sympathetic and lovely, pronouncing the German text with rare softness, Mme. Frisch gave us a perfect combination of voice, diction and the masque suited to the music and the words which she interpreted. She was forced to repeat many of her numbers, among them an extraordinary 'Chant Tzigane' by Brahms."

—*Le Figaro (Paris)*.

"Mme. Povla Frisch is an experienced artist of the first rank."

—(Sgd.) *Harold Bauer*.

"She is a born artist. Her voice is beautiful and warm and there is a freshness and spontaneity in her interpretations, which free them from any suggestion of the calculated, studied effect."—(Sgd.) *Pablo Casals*.

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The program by the Cosmopolitan Quartet was greatly enjoyed by a large audience which was most enthusiastic over their artistic work.—*Brooklyn Eagle*.



Grace Northrup, Soprano

Grace Northrup gave an example of what may be accomplished when the combination of beautiful voice, musicianly skill and heartfelt expression is devoted to such a composition.—*"Requiem"—Providence Journal*.

Roy Williams Steele, Tenor

Mr. Steele possesses a fine voice over which he has excellent control, by his artistry produces expression necessary in the nuances and tone coloring, and especially was this pronounced in the "If with all your hearts" and "Then shall the Righteous Shine."—*"Ehjah"—Harrisburg, Pa.*

Louise Mertens, Contralto

Louise Mertens, contralto, made a decidedly favorable impression and employed her resonant contralto with highly effective results.—*"Ehjah"—Ocean Grove, The Sunday Call, Newark, N. J.*

R. Norman Jolliffe, Baritone

"Mr. Jolliffe's recital was a complete triumph. He possesses a voice of unusual resonance and virility and he sings with admirable expression and fine dramatic sense."—*Toronto (Canada) Globe*.

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Mr. Henderson, in New York Sun, October 30, 1914

Mr. Henry played the Franck composition excellently. In this he put forth the best resources of his art, which has grown since last season in firmness and in the scope of its tone color. There were genuinely beautiful moments of technic and tone in the Franck music, as in the arpeggiated passage for crossed hands; but there was appreciation also.

Mr. Aldrich, in New York Times, October 30, 1914

His program demanded an intelligence and an appreciation of certain things that are outside the conventional pianistic repertory. . . . There should be special praise for his sympathetic playing of Franck's piece, which caught and transmitted much of its beauty.

Mr. Halperson, in New York Staats-Zeitung, October 30, 1914

Mr. Henry is a young artist to whom was given last year, without any preliminary heralding, a splendid success. Yesterday he had the satisfaction of seeing Aeolian Hall thickly filled with a very receptive and grateful public. Mr. Henry has command of a virile touch, at will soft and then again penetrating, and over an honest at times eminently brilliant technic. Much in his playing speaks of an exalted soul and a powerful intelligence. He played pieces by Brahms, Schubert, and especially Chopin, with much feeling. In the last group, he brought forth much that was beautiful. All in all an artist who must be singled out as one of great promise who deserves the generous applause spontaneously bestowed upon him.

Eric Delamarter, The Inter-Ocean, Chicago, April 19, 1914

Mr. Henry's propaganda for the MacDowell sonatas is well known, and it is due him to say that more eloquent readings of the American master's works are not heard in our concert halls. His technic, a highly refined mechanism, his tone and style serve these scores faithfully, and the poetic flavor of his interpretations is a deep and abiding beauty.

Such work as that of yesterday afternoon confirms in absolutely convincing fashion the respect Mr. Henry has won legitimately before the concert public of the country.

Mr. Finck, in The Evening Post, October 30, 1914

The American pianist, Harold Henry, who has heretofore earned praise in this town, and who is a great favorite in the

West, was heard again by an appreciative audience. His program could not have been more varied. . . . The Schumann sonata and the Chopin Fantaisie were enjoyable from start to finish, thanks partly to their intrinsic merits, partly to the artistic way in which they were played. Good taste is one of the rare qualities for which this pianist is conspicuous.

Edward C. Moore, Chicago Journal, April 20, 1914

His first group brought to attention some of the most beautiful Bach playing of the season, for in it he threw aside some of the most prized conventions of all the tribe of pianists. He approached Bach from the emotional side; he gave warmth to the melodic phrases, made of them curves instead of straight-lined masses, caused the music to be human instead of merely impressive. This was the case in the C Minor Fantasia; it was more pronounced in the B-flat sonata transcription of the D Minor organ prelude and fugue.

Ronald Webster, The Tribune, Chicago, Feb. 5, 1915

He entered upon the Cesar Franck prelude, chorale and fugue with feeling. . . . He not only played it, but he made it a live thing. One was compelled to yield to it, to forget that it might be merely a succession of notes.

Mr. Henry accepts Pupils

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MUNICIPAL MUSIC WELL ESTABLISHED IN HOUSTON

(Continued from page 91)

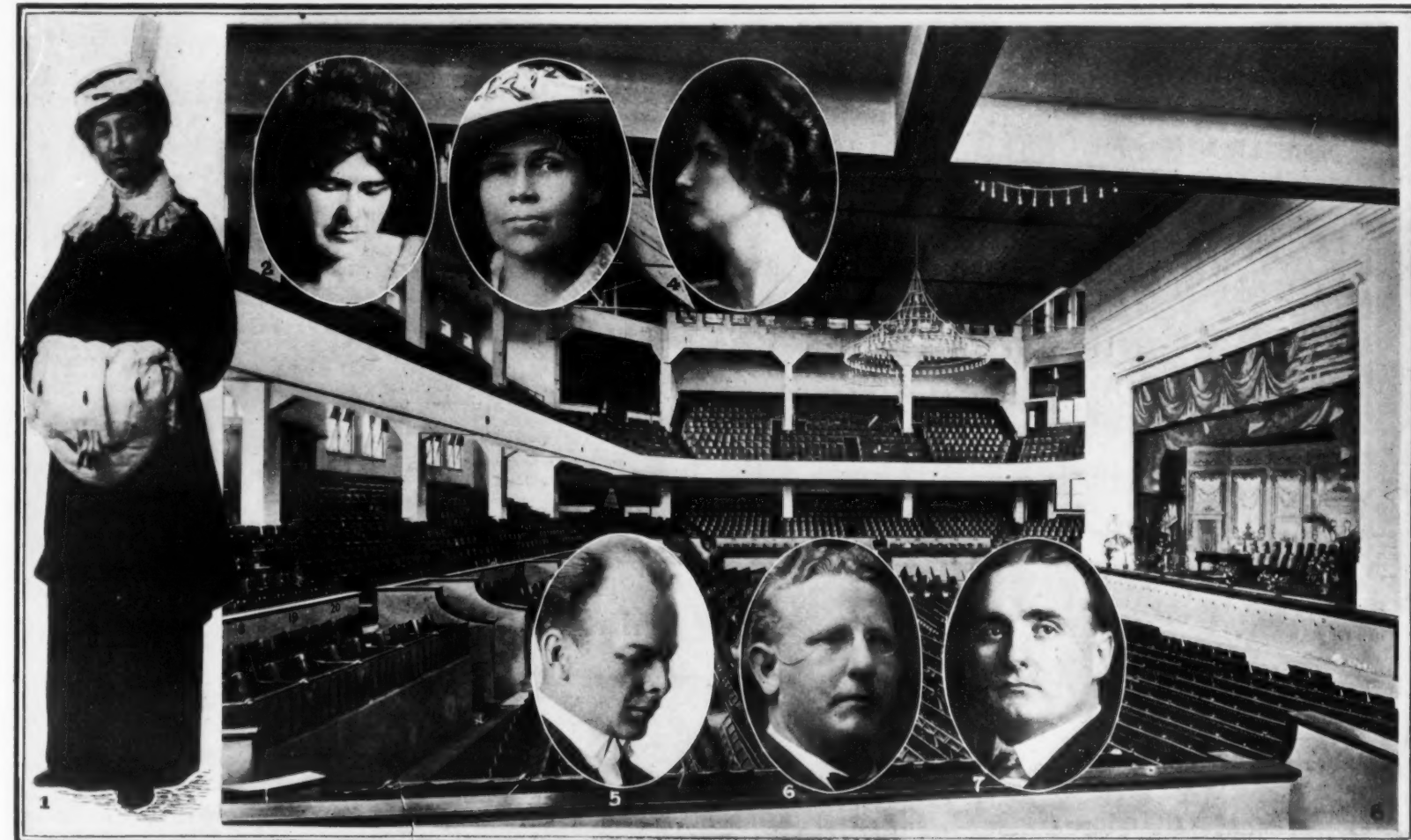
give the initial concert of its third season on Thanksgiving Day. It is to be a twilight affair, as all the symphony concerts have been thus far. They are given in the Majestic Theater. Maurice L. Derdeyn, the assistant director, in the absence of Julien Paul Blitz from the city, conducts the orchestra's rehearsals. The Houston Symphony Orchestra Association is officered this year as follows:

President, Mrs. Edwin B. Parker; vice-president, Ima Hogg; second vice-president, Franz Brogniez; secretary, Mrs. Z. F. Lillard; corresponding secretary, Mrs. William Abbey; treasurer, H. F. MacGregor; publicity agent, Mrs. Will M. Hogue; business manager, William Kendall.

In the home of Judge and Mrs. James A. Baker the Girls' Musical Club was organized on Jan. 25, 1911, and Alice Baker (now Mrs. Murray Jones) was elected president. Mrs. Gentry Waldo was chairman of the initial meeting and she has every year carefully outlined the club's fine courses of study. The club today has 100 active members, with a long waiting list. Russian music was studied by the club last year and French music will be the topic in the season now opening. In connection with this, the management of the club has arranged for a series of special lectures to supplement the girls' own efforts. The artists who will be brought here this year for the Girls' Club's concerts are Frances Ingram, the contralto, who comes in January, and the pianist, Fannie Bloomfield Zeisler, in March.

The Girls' Musical Club has these officers: President, Mary Fuller; vice-president, Rosetta Hirsch; recording secretary, Ruth Burr; corresponding secretary, Italia West; secretary of associate membership, Ruth Curtin; chairman of the executive board, Effie Harman; chairman program committee, Mrs. Gentry Waldo; dean, Mrs. Wille Hutcheson.

The Young People's Musical Society, composed of boys and girls of high school age, is a flourishing branch or auxiliary of the Girls' Musical Club. It has now fifty active—very active—members, and these will hold their first meeting of this season on the third Saturday in October. This body of enthusiastic young musi-



No. 1—Mrs. E. B. Parker, President of the Houston Symphony Orchestra Association. No. 2—Mrs. Eugene A. Cook, President of the Heights Music Study Club. No. 3—Mrs. Catherine M. Taliaferro, President of the Woman's Choral Club. No. 4—Opal Hall, President of the Club of Harmonized Folk-Song Singers. No. 5—Julien Paul Blitz, Director of the Houston Symphony Orchestra and of the Ladies' Treble Clef Club. No. 6—Hu T. Huffmaster, Director of the Woman's Choral Club. No. 7—Dr. W. S. Lockhart, Manager of the Municipal Free Entertainments of Houston. No. 8—Main Floor, City Auditorium, Houston, Seating 5000 Persons

cians is officered as follows: President, St. Clair Sherwood; vice-president, Lois Cleveland; recording secretary, Frances Patton; corresponding secretary, Katherine Waugh; treasurer, Joseph Mullen. The outline for the Young People's work of this year is made by Effie Harman, supervisor of music in the public schools.

The Heights Music Study Club section of the Woman's Club of sixty or more members has these officers: Mrs. Eugene A. Cook, president; Mrs. Ammons, vice-president; Mrs. Conway Beavans, recording secretary; Mrs. Belle Costello, corresponding secretary; Mrs. Alexander Peddie, treasurer; Mrs. D. D. Cooley, librarian; Mrs. Harry Nevin, chairman program committee; advisory board, Mmes. D. D. Cooley, C. C. Wenzel and Harry Nevin. The first meeting of this

season will take place on Oct. 12, and the study this winter will come under the general head of "Musical Appreciation." The sub-headings, Poetry and Music, History of Form, Nationality and Opera. Public recitals will be given.

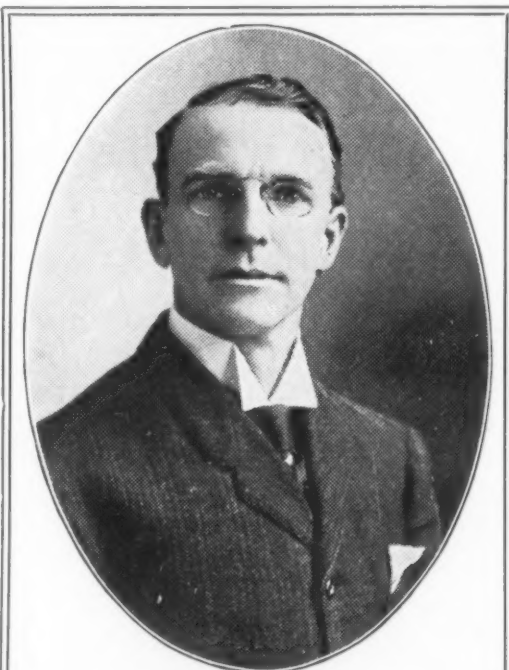
Last spring, among the young women students of the Rice Institute there was organized a club for the enjoyment of singing together such songs, in folk-song style, as young people everywhere delight in. The charter members of this little club are: President, Opal Hall; vice-president, Elsbeth Rowe; secretary, Eileen Ellis; treasurer, Margaret Waples; librarian, Leila Goar; sponsor, Mrs. Wille Hutcheson. Singing divisions are composed of: Sopranos, Verna Benton, Louise Beraud, Carrie Quolinger, Elsbeth Rowe, Bessie Bankhead, Carrie

Hodges, Eileen Ellis, Camille Waggaman, Adele Waggaman, Florence McAllister, Margaret Alsobrook, Elisabeth Kalb, Lel Red, Ruth Robinson, Ruth Daugherty, Emily Hayth; altos, Leila Goar, Gladys Martin, Ruth Sullivan, Mary Stratford, Opal Hall, Mary Schultz, Margaret Waples, Edith Leeseman, Helen Weinberg, Florence Harris.

The newest local musical organization is the Ladies' Violin Choir, which, under the direction of Mrs. Laura Stevens Boone, has prepared a list of fine numbers for a Woman's Fair program in the Majestic. The choir plays Brahms, Haydn and Rubinstein selections with artistic finish.

WILLE HUTCHESON.


Max Saal, the Berlin harpist, is acting as a hospital inspector in Posen.



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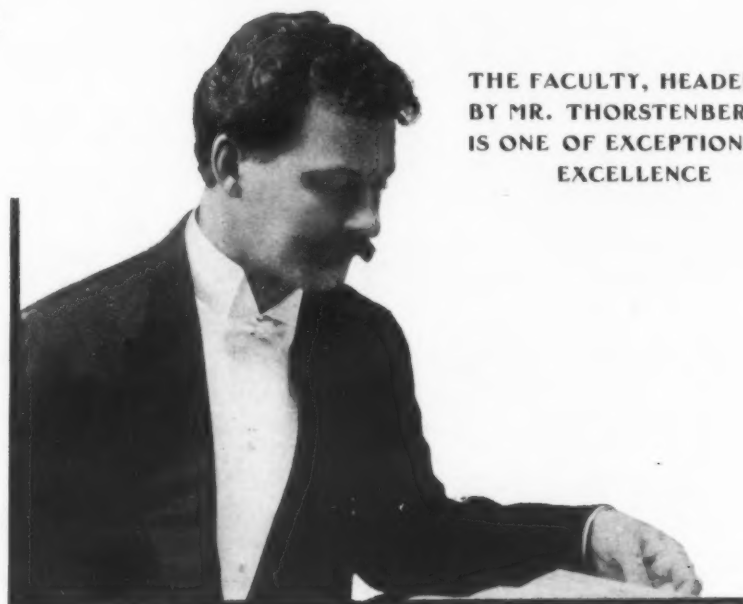
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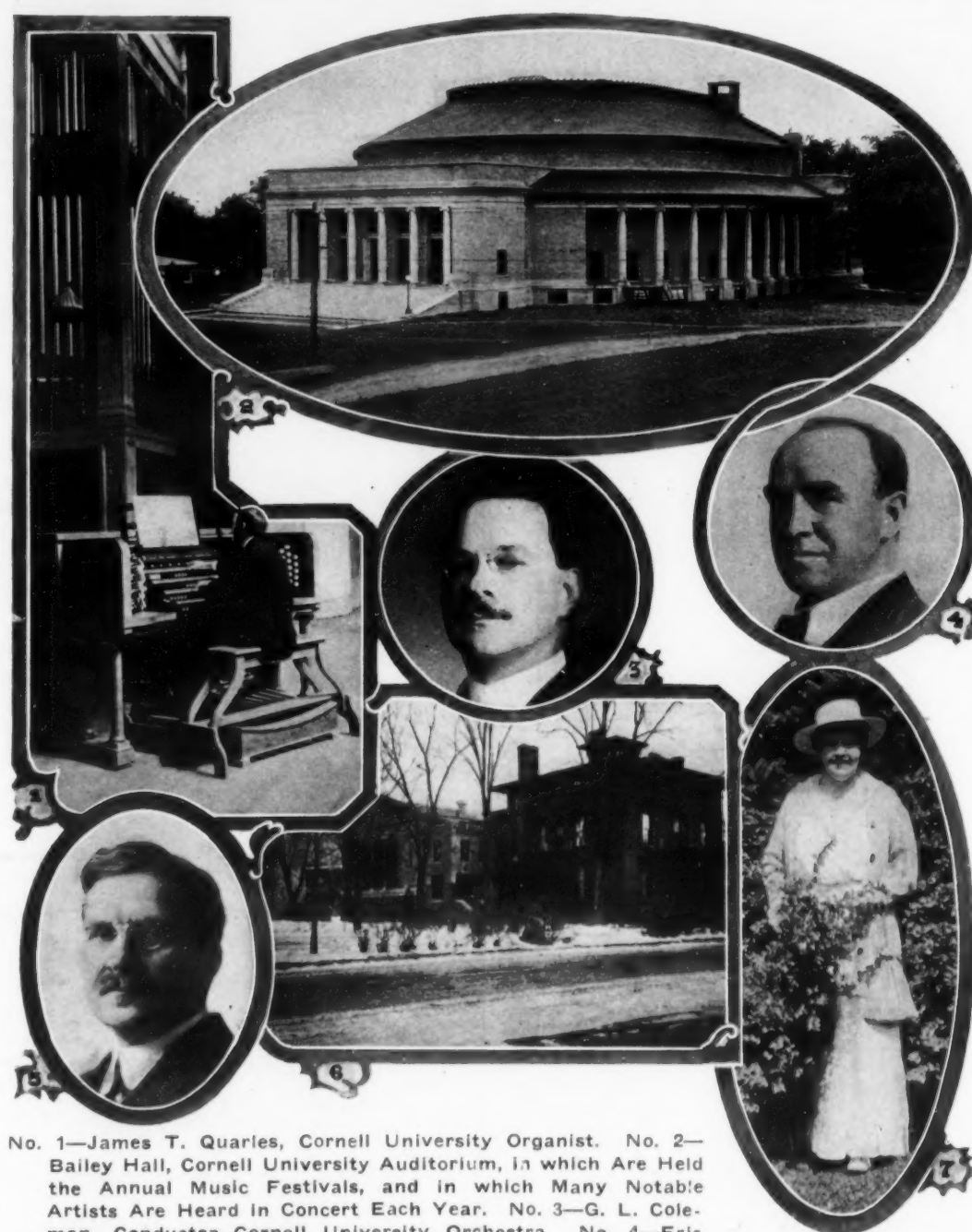
ITHACA, N. Y., Sept. 25.—So much was said of Dr. Hollis Dann, who is at the head of the music department of Cornell University, in the very elaborate and comprehensive article in *MUSICAL AMERICA* in July that only a mention of the broad work done by this progressive musical educator need be made here.

It is quite probable that no one man has accomplished more within the last twenty years than has Dr. Dann toward not only the education of the general public to know good music, but also in his work of training supervisors of music for the public schools of the country. It has been his one ambition to have musical Ithaca famous as one of the most intelligently appreciative cities in the country and that he has succeeded to a superlative degree is evidenced by the quality of the program which has been laid out for the year of 1915-16.

A series of concerts to be given in Bailey Hall, preceding the annual Music Festival, will be opened on Nov. 16 with a concert by Fritz Kreisler, violinist. Following this concert, Mme. Louise Homer, of the Metropolitan Opera, will be heard on Dec. 10. Another concert will be given the latter part of January and a fourth still later in the season by the New York Philharmonic Orchestra, with Joseph Stransky conductor, and Ernest Schelling, pianist, as soloist.

The Annual Festival

The annual Music Festival will be held April 27, 28 and 29. Among the artists already engaged are Mme. Ernestine Schumann-Heink, contralto; Anito Rio, soprano; Margaret Keyes, contralto; Paul Althouse, tenor; Arthur Middleton, baritone, and the Chicago Symphony Orchestra, Frederick Stock, conductor. The Festival chorus will number 220 voices, including the Sage Chapel choir and 120 additional selected voices. All choral



No. 1—James T. Quarles, Cornell University Organist. No. 2—Bailey Hall, Cornell University Auditorium, in which Are Held the Annual Music Festivals, and in which Many Notable Artists Are Heard in Concert Each Year. No. 3—G. L. Coleman, Conductor Cornell University Orchestra. No. 4—Eric Dudley, Musical Director, Ithaca Conservatory of Music. No. 5—Hollis E. Dann, Head of Department of Music, Cornell University. No. 6—Ithaca Conservatory of Music and Hall, in which Are Held Many Recitals, Faculty and Student. No. 7—Laura Bryant, Supervisor of Music, Public Schools, Ithaca; Director, Glee and Choral Clubs, and Instructor Summer School, Cornell University

works will be conducted by Dr. Dann and the works decided upon thus far are "The Tale of Old Japan," Coleridge-Taylor; "Elijah," Mendelssohn, and "The Children of Bethlehem," Pierné. In the latter number a large chorus of children from the Ithaca public schools will appear.

One of the most noteworthy features of the music at the University is the Sunday afternoon vespers services given by the Sage Chapel choir. The choir, under the direction of Dr. Dann, consists of one hundred selected voices, about an

equal number of men and women singers. The University organist, James T. Quarles, is the accompanist, and a part of the time the choir is assisted by an orchestra of thirty players. Unaccompanied singing is an important feature of the work of this choir.

The University Organist

James T. Quarles, university organist, who has the directorship of all university classes in the history of music and the theoretical courses, is a composer of songs, organ pieces, and choral works which have received considerable notice. Mr. Quarles has been heard in recital in nearly every State in the Union and has many engagements for the coming season. He is also organist and choirmaster at the St. John's Episcopal Church of Ithaca. Throughout the university year, Mr. Quarles will give weekly organ recitals, alternately on the Sage Chapel organ and the organ in Bailey Hall.

George L. Coleman is director of the University Orchestra and the Cornell Instrumental Clubs. The first concert by the University Orchestra will be given in Bailey Hall, Nov. 2, with Anna Case as soloist. On Jan. 11, Founder's Day, Louise Cox, of the Metropolitan Opera, will be the soloist.

Conservatory of Music

W. Grant Egbert, president of the Ithaca Conservatory of Music, is among the gifted violinists of the day. It was through the instrumentality of Mr. Egbert that the Ithaca Conservatory of Music was founded in 1890, and it is largely due to his untiring efforts that the institution has attained the high standard that is now maintained. Eric Dudley has been musical director of the Conservatory for the last twelve years. His work as

head of the vocal department of the school has been a large factor in its phenomenal growth. Mr. Dudley plans each year to arrange some public performance for the benefit of students and expects to give this coming year at least one opera with the students making up the cast. Mr. Dudley is also director of the large chorus choir of sixty-five voices at the First Presbyterian Church, where each year cantatas and other sacred works are sung in an admirable manner.

M. M. Gutstadt is another important factor in Ithaca's musical world. He it was who, together with Mr. Egbert, founded the Conservatory, and he has always been closely allied with all musical interests. He expects within a few weeks to present at the Lyceum Theater the San Carlo Opera Company.

Work in Public Schools

Laura Bryant is director of music in the public schools. Twenty minutes a day are given to the study of music throughout the grades in the schools, where the music work receives the same recognition as other subjects. The theoretical instruction in the high school includes two regents classes in rudiments of music and melody-writing and dictation. Credits toward graduation are given for all these subjects. The four regents counts allowed for these subjects are accepted by Cornell University as one of the fifteen units required for entrance.

The musical organizations of the high school, directed by Miss Bryant, are the Boys' Glee Club of thirty voices, Girls' Glee Club of twenty-four voices, a girls' chorus of 170 voices and a mixed chorus of 500 voices. There is also an orchestra of thirty players with an outside director. Each of these organizations is heard in concert at least once during the year. For the coming year the children of the grammar schools will form the chorus for the Pierné cantata to be given at the annual Festival at Cornell University. The study of this will be made a part of the regular work of the schools during school hours. MRS. E. M. BARSHAM.



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NEW ORLEANS RECEIVES MANY OPERA OFFERS

In Case Local Association Should Not Accept a Proposition of Rabinoff Forces, Foreign Impresarios Stand Ready to Bring Their Companies to City's Famous House—Philharmonic Society and Local Managers Engage Noted Artists

NEW ORLEANS, LA., Oct. 9.—The outlook for the coming musical season in this city is exceptionally bright, as there will be a goodly number of visiting artists here this winter and spring.

As on previous occasions, the Philharmonic Society of New Orleans will present a most attractive array of artists, the first being Tilly Koenen, soprano, who made a favorable impression here some four or five seasons ago. This recital will be the first musical event of the season and will take place Nov. 24. Then come Kathleen Parlow, Jan. 31; Minneapolis Symphony Orchestra, Feb. 15; Percy Grainger, March 13; Emilio de Gogorza, as the closing attraction, March 27. The requests for season reservations have already been very large and by the time of the first recital, the full subscription will have been taken up. Corinne Mayer is still the society's president and Mrs. Philip Werlein its secretary.

Harry Brunswick Loeb has not yet announced his bookings for the season, but expects to have one or two of the big stars appear here under his management.

Two Star Concerts

A musical treat will be the first appearance in New Orleans of John McCormack on Dec. 13. Mr. McCormack's appearance here will be under the local management of David B. Fischer, who will also present Geraldine Farrar, on Jan. 19. Already reservations for these two artists have been very large. Assisting Miss Farrar will be Ada Sassoli, the harpist, and Reinald Werrenrath, who has made numerous admirers during his previous visits here as soloist of the Morning Musical Club.

This club, by the way, will have as its new director, Henri Wehrmann, the well-known violinist and pianist. The Morning Musical Club will give its usual spring concert, having some well-known artist as visiting soloist, and Mr. Wehrmann feels that the season will be one of the best since the club's organization.

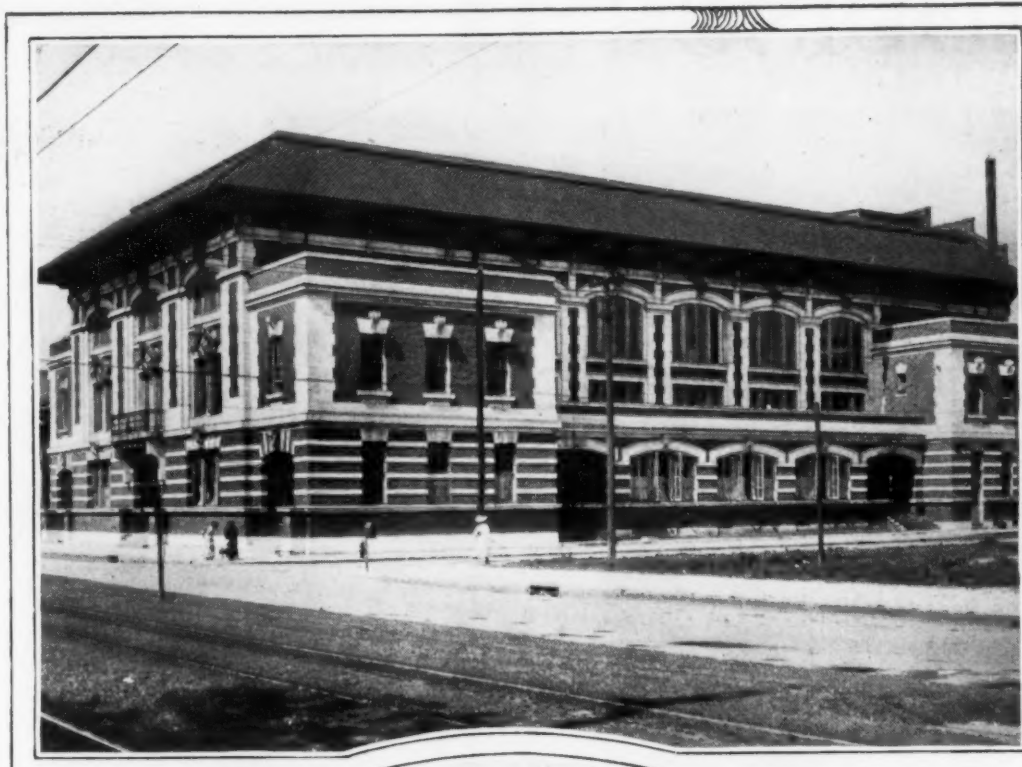
The Newcomb School of Music, with Leon Ryder Maxwell as director, and the Polyhymnia Circle, Mrs. T. C. Buckley, director, will both participate in the musical activities of the city. The latter organization, beginning its tenth season, has already commenced rehearsals, the first of its six concerts being booked for the second week in November.

The Saturday Music Circle, which gives monthly recitals during the season, will again present some visiting artist to its members before the close of its season.

Opera Negotiations

Whether or not New Orleans will have a season of grand opera this winter seems to be now in the hands of the French Opera Association. The Boston Grand Opera Company and the Pavlova Ballet Russe have had their representative here seeking to book that gigantic organization for a two weeks' engagement during January, 1916. While the guarantee asked is said to be enormous, nothing definite as to the Association's plans has been given out and it will be some little while yet before a final decision is made.

Should the negotiations with the Boston Company fail, it is understood that there are several others who have been



Above, the Athenæum, in Which All Musical Events Are Given, Except Opera.
Below, Historic French Opera House of New Orleans

conducting negotiations looking to opera production here this winter—Signor Berri of the Milan Opera Company, said to be a successor to the Lombardi Company, Signor Baratta of Barcelona and

Chevalier Sigurelli of the Colon Theater, Buenos Aires. So the chances are most favorable now for our having a season of grand opera.

DAVID B. FISCHER.

MEMPHIS CONCERT BUSINESS HELPED BY COTTON SITUATION

Improved Market Conditions Reflected in Better Musical Prospects—Music Takes More Prominent Place at Tri-State Fair—Two Noted Orchestras to Visit City—Beethoven Club Brings Artists in Recitals

MEMPHIS, TENN., Oct. 1.—The cotton situation has cleared greatly since last year and this is all that is necessary to insure a successful concert season. So far few attractions are actually booked for Memphis, but several are being negotiated for. A week of grand opera will be given by a traveling company in February and the New York Symphony Orchestra is expected in April or May.

The concert season in Memphis will open on Sunday afternoon, Oct. 3, with

a choral concert at the Tri-State Fair, and this will be followed by a joint recital on Nov. 2 by Francis Ingram, contralto; Mme. Chilson-Ohrman, soprano, and Arno Dietsch, pianist. Other concerts announced to date are those of Frederick Moreley, pianist, in January; the Minneapolis Symphony Orchestra, Emil Oberhoffer, director; and Earnest Toy, violinist. These artist attractions are under the auspices of the Beethoven Club, Mrs. Robert M. Beattie, president.

Harvest Celebration

The Tri-State Fair is an annual affair arranged by the merchants of Memphis

for the states of Arkansas, Mississippi, and Tennessee, under the management of A. L. Parker, president, and Frank D. Fuller, secretary. The musical activities of the fair association have heretofore been devoted chiefly to band concerts and local recitals, but this year it was decided to broaden the scope and a chorus of eighty-five trained singers, and a children's chorus of seventy-five voices, accompanied by an orchestra of twelve pieces will appear, under the direction of Enoch T. Walton, organist, pianist and teacher. Mr. Walton, Gladys Coulter, violinist, and Giordano Pellonari, Italian tenor, will be the soloists on this occasion. The concert will be in the nature of a thanksgiving or harvest celebration and will be participated in by all of the leading choirs of the city.

The Beethoven Club plans a number of Saturday afternoon concerts to be given in the Goodwyn Institute by members of that organization. Programs of educational interest are to be featured. An American day will be observed, when works by native composers will be played and sung.

A magnificent new organ is being installed at St. Luke's Episcopal Church. The instrument was designed by John B. Norton, organist. Mr. Norton will give a number of recitals during the coming season.

Choral Concerts

The Memphis Glee Club will be heard in several concerts under the direction of Ernest F. Hawke, organist at Grace Episcopal Church.

The Arion Society, a male organization of the leading choir singers, organized last year, will give a number of concerts under the direction of Joseph Henkle, a well-known local violinist. The society was organized by Walter W. Boutelle, organist, who has since accepted a position in Cleveland, Ohio.

Edmund Wiley, choirmaster at the First Baptist Church, announces a series of choir concerts for this season. These affairs bring out some of the best vocal and instrumental talent in Memphis. Other churches which contribute to the concerts of the city are the Second Methodist under Edouard Gariesson; St. John's Methodist, under Enoch Walton; First Methodist, under Richard Martin; Calvary Episcopal, under Ben H. Carr; Grace Episcopal, Ernest F. Hawke, and Madison Heights Methodist, Clarence Banning, director.

Memphis Male Quartets

Among the male quartets are the Memphis Male Quartet, E. C. Heintz, first tenor; Dr. E. E. Carr, second tenor; Burl Grant, baritone, and Clarence Phillips, bass; the Westminster Male Quartet, Ben H. Carr, first tenor; William Meyers, second tenor; John Kinnie, baritone and Arthur Lee, bass; the Edmund Wiley Quartet, Edward Hoffman, first tenor; Keith Blanton, second tenor; Clarence Banning, baritone, and E. C. Mote, bass. These all appear in concert from time to time and have been important factors in musical development here.

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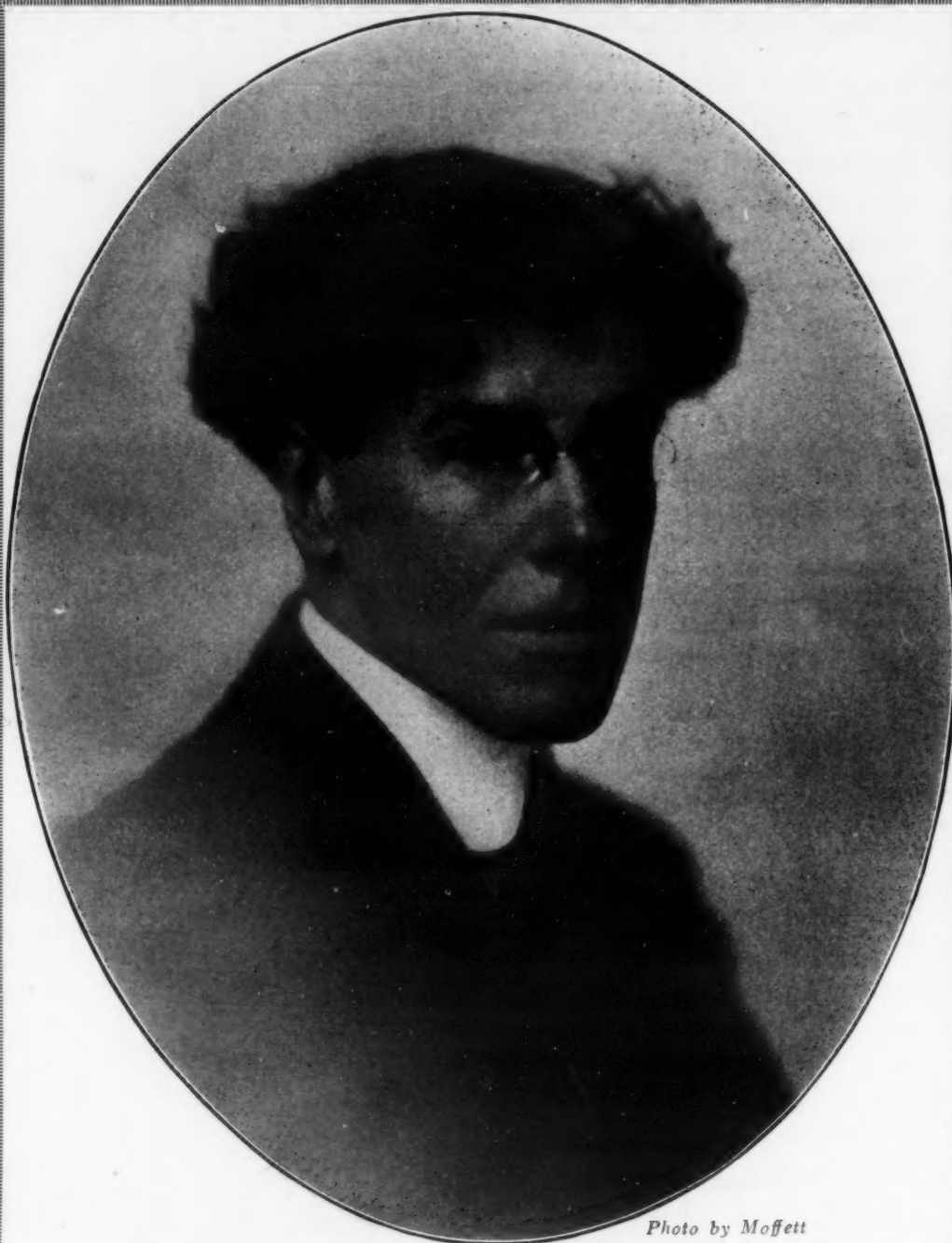


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Co-operative, Self-Governing Organization Has Exerted Far-Reaching Influence as an Educative Force in the City—How Portland's Music Clubs Have Grown in Number, Scope and Power—Music to Occupy Larger Place Than Ever in the Rose Festival of Next June—Leading Artists Presented Under Steers-Coman Management

PORTLAND, ORE., Oct. 5.—Portland's musical advancement during the last year is shown in one way by the number of teachers who have chosen the city as their home as well as by the organization of new musical clubs and the prosperous conditions of the older ones.

As a factor in the musical education of Portland, the Symphony Orchestra has won the highest recognition. It is now beginning its fifth season and this bids fair to be the most successful of its history. From the first its purpose has been educational, and those interested in extending the culture of the city have been quick to see its far-reaching influence. Its work among the school children has extended into every home in the city. Equality of opportunity is the great destroyer of caste and tends to promote a better understanding between those who seek and those who have. Before each concert the orchestra gives a free rehearsal to the school children who make up some of the most interested and appreciative audiences. So popular has its work become that at a recent public meeting in the City Library a board was appointed to raise funds to insure the financial support of the orchestra for this season.

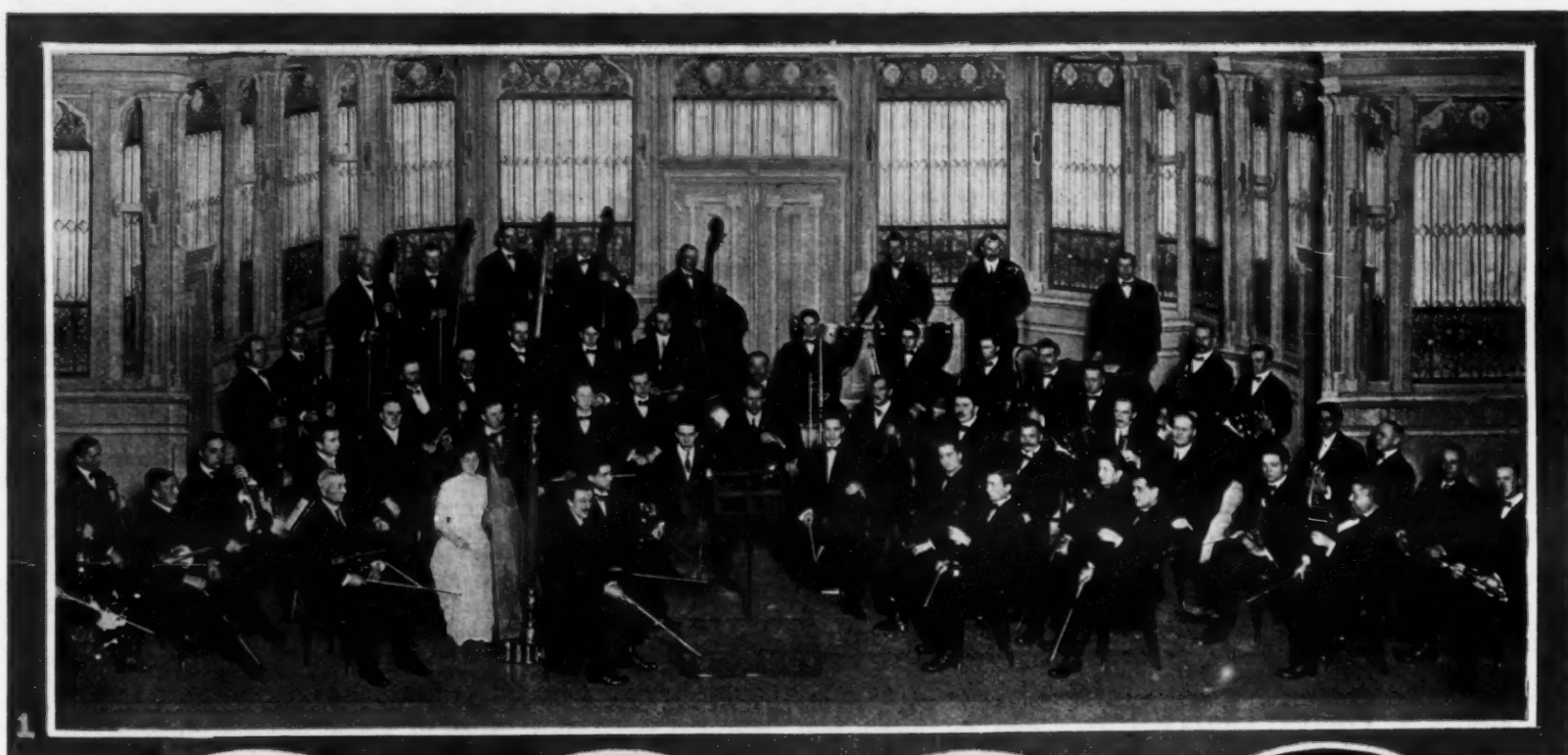
The orchestra is conducted on a co-

Where Portland's Musical Strength Lies

Two Orchestras.
Eleven Music Clubs or Societies.
One Artist Course.
"Rose Festival."

operative basis and the members elect their conductors by secret ballot from among themselves. The three conductors chosen for the coming season are Mose Christensen, Waldemar Lind and Harold Bayley. The board is composed of William Wheelwright, a prominent exporter; Edward Cookingham, a popular banker, and Mrs. Henry Ladd Corbett, Miss Failing and Mrs. Thomas Carrick Burke, society and musical leaders.

Mrs. B. E. Tait is the business manager of the orchestra, and to her untiring energy and faithful work the success of the organization is largely due.



No. 1—Portland Symphony Orchestra. No. 2—Harold Bayley, One of the Conductors of the Orchestra. No. 3—Waldemar Lind, President of the Musicians' Club and One of the Conductors of the Orchestra. No. 4—William R. Boone, Dean of Oregon Chapter, American Guild of Organists. No. 5—Mose Christensen, President of Portland Symphony Orchestra and One of Its Conductors for the Coming Season.

Among the artists who will be heard this season under the Steers-Coman management are Emmy Destinn, Johanna Gadski, Fritz Kreisler, and the Kneisel Quartet. Portland is indebted to these enterprising women-managers for most of the great artists who have appeared here during the last twelve years.

Growth of the Clubs

The music clubs of Portland have been unusually prosperous during the last year. Several new ones which have been formed include the Oregon State Association and the Musical Federation. The former plans to hold its first annual convention during the Christmas holidays. The officers are Mrs. Thomas Carrick Burke, president; Charles Dierke, vice-president; W. Gifford Nash, secretary, and George Hotchkiss Street, treasurer.

The Federation of Portland Musical Clubs is composed of the Monday Musical Club, the MacDowell Club, the Oregon chapter, American Guild of Organists, the Musicians' Club, Musicians' Mutual Association and the Portland Symphony Orchestra. The officers are William R. Boone, president; Mrs. Rus-

sell R. Dorr, vice-president; Mose Christensen, 2nd vice-president; Mrs. Edward Alden Beals, corresponding secretary; Daniel Wilson, recording secretary, and F. W. Goodrich, treasurer. The object of the federation is the general improvement of musical conditions in Portland. Much has been accomplished, but chief of all is the granting of credits to high school students for work in music done outside of school with accredited teachers. The federation hopes to inaugurate a music festival next season, working with our splendid symphony orchestra, and that most able choral conductor, William H. Boyer, supervisor of music in the public schools.

Officers of the Oregon chapter, American Guild of Organists, are: William R. Boone, dean; Carl Denton, sub-dean; Daniel H. Wilson, secretary, and James A. Bamford, treasurer. During the season, five luncheons were given which were well attended. The activities of the chapter included eight public organ recitals and two public services. On St. Cecilia's Day, the chapter visited the home of the treasurer and dedicated his beautiful chamber organ, recently installed by a member, H. C. Ferris. Five

children's recitals were given at the Columbia Theater. Begun as an experiment, interest in the recitals grew until at the close they were attended by hundreds of school children. Dean Boone, organist of the First Church of Christ, Scientist, plans to continue the work along the same lines this season, and to inaugurate a study scheme of organ work and literature. It is hoped that, when the new municipal auditorium is installed in the proposed auditorium, the scope of work may be greatly enlarged.

The Musicians' Club, a men's organization, has grown steadily and now enters upon its fourth year. At its weekly luncheon, interesting addresses are given by speakers of note. The officers are: Waldemar Lind, president; George H. Street, vice-president; C. O. Hargrave, secretary, and Joseph A. Finley, treasurer. The additional music which added so much to this year's "Rose Festival" attractions was provided mainly as a result of the efforts of this club, which has also taken an active part in securing the proposed new auditorium in which Commissioner George

[Continued on page 100]



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PORTLAND (ORE.) HAS UNIQUE ORCHESTRA

[Continued from page 99]

Baker has promised that there will be a large hall suitable in all details for symphony concerts, choral productions and other concerts.

A Women's Organization

The MacDowell Club has a membership of 200 women and meets in the parlors of the Portland Hotel, where delightful programs are given on the second and fourth Tuesday of each month. Some of the best talent of the city is found in this club, which has an associate membership with the Edward MacDowell Memorial Association and the Portland Symphony Orchestra and an active membership in the Oregon State Federation of Women's Clubs and the Oregon Federation of Musical Clubs. There are four classes of members—active, professional, student and associate. The officers are: President, Mrs. Thomas C. Burke; vice-president, Mrs. Warren E. Thomas; recording secretary, Mrs. J. Curtis Simmons; corresponding secretary, Mrs. Charles Sears, and treasurer, Mrs. Donald Spencer. Chairmen of committees are: Reception, Mrs. E. E. Covert; press, Mrs. W. S. Babson; public schools, Mrs. Julia Marquam; constitution, Mrs. Edward Alden Beals; entertainment, Mrs. W. A. T. Bushing; house, Mrs. Carrie R. Beaumont; lookout, Mrs. John Claire Monteith. These form the executive board and under their direction a most interesting year has been planned.

The Monday Musical Club is another organization which plays an important

part in the musical interests of Portland. It discusses general study topics and conducts classes in harmony, sight-reading, language, musical appreciation, etc. Meetings are held twice a month. The officers for the last year were: President, Mrs. G. J. Frankel; first vice-president, Mrs. Russell Dorr; second vice-president, Mrs. J. Coulson Hare; recording secretary, Mrs. P. L. Thompson; corresponding secretary, Mrs. Lillian Conser; financial secretary, Mrs. Chester Deering; treasurer, Mrs. Anton Giebisch; auditor, Mrs. Glenn Foulkes, and federation secretary, Mrs. Herbert Garr Reed. The membership is about 100.

The Apollo Club was organized in 1908 with a charter membership of nineteen. To-day it has more than seventy-five active members, including the leading men teachers and singers of the city. There is an associate membership of nearly 600. Last season Julia Claussen and Sibyl Sammis McDermid appeared before the club and at each concert the audience numbered more than 2000. The officers are: W. A. Montgomery, president; J. B. Pilkington, vice-president; Sidney G. Lathrop, secretary; John Gill and S. C. Rasmussen, directors. William H. Boyer has been the conductor since the club's organization and he has been untiring in his efforts to make this the "best male chorus on the Pacific Coast."

The Arion Philharmonic Chorus, composed of both men and women singers, has been in existence for twenty-eight years. Lucien E. Becker has been its director for several years. The fact that this chorus won the first prize in

the recent contest at San Francisco speaks for itself. One notable feature of the society's work is the giving once a year of some standard German opera in concert form. "Lohengrin," "Der Freischütz," "Martha" and others have been included in this list. During the last year the Arion and Turnverein societies have united and the singing section now numbers more than 100. Mr. Becker is an able director.

An "A Cappella" Chorus

The Orpheus Male Chorus is the only strictly a cappella chorus on the coast and owes its success largely to its director, William Mansell Wilder. Two concerts are given yearly. Among the artists who have appeared with this chorus is David Bispham who was the soloist on New Year's Eve, 1912, when a concert was given in one of the public squares before an audience of 15,000.

The Portland Oratorio Society has accomplished much in the last season. Organized in 1912 with sixteen members its chorus now numbers more than 115 voices. Joseph A. Finley as director has won much praise especially for the excellent work done at the three-day festival of music in June when a fine performance of "The Creation" was given with some of Portland's best singers as soloists.

The Madrigal Club is composed of sixteen solo voices directed by Robert Boice Carson, by whom the club was organized. During the last season the members have appeared in several concerts which have won them the highest praise. The programs are made up of

the madrigals and folk songs of different nations, as well as mixed choruses and solos.

The Portland Amateur Orchestra has built up a reputation during the last season. It is composed of musicians who are mostly pupils wishing to gain experience and was started originally by members of the Symphony Orchestra with the idea of providing practice for their pupils. Others became interested and a permanent orchestra numbering about forty was formed. Several successful concerts have been given, with William Wallace Graham as conductor.

Portland's "Rose Festival," held in June of each year, has provided a great opportunity for musical interests and it is hoped that a strictly musical festival can be given next June in connection with this event. J. H. Cowan had charge of the music this year receiving the hearty co-operation of all Portland musicians. Last June, thousands of children were heard in chorus, a community "sing" was held on Multnomah Field, and individual teachers gave recitals at the parlors of the different hotels, while the Festival Chorus of more than 500 voices was heard each evening in the floral park, supplemented by band and orchestra.

HELENA CLARKE.

Frances Ingram, the contralto of Chicago, has been using the song "Peace," which is one of three issued under the name of "War Trilogy," by Gertrude Ross. Miss Ingram has been using this song as a closing number on her program with excellent effect.



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JOSEF HOFMANN,

April 12, 1902.

Petrograd.

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Director of Master School of piano playing,

March 20, 1899.

Vienna.

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CLUB'S ALTRUISTIC WORK A CIVIC SERVICE TO COLUMBUS

Organization's Own Musicians Provide Free Concerts at Some Twenty-Six Institutions—It Also Furnishes Teachers for Six Settlements—Artist Courses Managed by Club and by Miss Lacy—Activities of Oratorio and Musical Art Societies

COLUMBUS, OHIO, Oct. 5.—He who writes of the musical art and life in Columbus to-day has a far more gratifying pleasure than he who wrote about music here a dozen years ago.

Columbus has become a place which is attractive to the serious musician, as well as to the concert-going layman, and the newcomers who frankly say they came here to live because of the educational advantages in general, and particularly in music, increase amazingly each successive year.

We have good public school music, and the promise of much better, when our new supervisor, Robert W. Roberts, is able to carry out his excellent plans. The time is rapidly approaching when the private teacher of piano and voice will have due credit in the public school, the pupils having private teachers faring as well as those receiving lessons from the public school teacher. The giving of special piano, singing and harmony lessons to talented pupils in public schools is one of the conditions for which we devoutly hope.

Conductor Knox Re-elected

The Columbus Oratorio Society, which provides our annual music festivals, has held its election of officers, again unanimously electing the director who has been its faithful, devoted head ever since its organization. This man is William E. Knox. The society has brave plans for the season of 1916-1917.

The Women's Music Club, now in its thirty-third season, offers an attractive array of artists in the following order:

Nov. 3, Frieda Hempel, Antonio Scotti; Nov. 9, Maud Powell; Jan. 4, 1916, evening, Constance Purdy, contralto; Aurelio Giorni, pianist; Feb. 8, Julia Culp with Coenraad v. Bos; March 28, Minneapolis Symphony Orchestra, Emil Obernoffer, conductor; soloist, Helene Pugh, pianist; April 11, Fritz Kreisler, with Carl Lamson.

Local Artists in Matinées

In addition to these evening artist concerts there will be six matinées given by the active members, who are the flower of Columbus musicians—singers, pianists, organists, violinists and violoncellists. There will also be a series of six free organ recitals, one each month, beginning Oct. 17; and six lecture-recitals given in the Columbus Public Library Auditorium.

The lecture-recitals now announced are: Samuel Richard Gaines, Columbus, "The Singer and the Song;" Herman Ebeling, Columbus, "The Violin and Personal Reminiscences of Violinists;" Henriette Weber, Chicago, "American Music and its Trend;" Dr. Washington Gladden, Columbus, (subject not announced); Louis Victor Saar, Cincinnati, Descriptive Analysis of Minneapolis Symphony program.

"The Messiah" will be given by the Music Club Choir, a body of 100 selected voices, on the evening of Dec. 28. All music club concerts—evening and matinées—are given in Memorial Hall.

Altruistic Concerts

The Music Club's altruistic concerts will be given at the South Side Settlement, St. Paul's Neighborhood House, West Mound Street Chapel, Girl's Industrial School, State School for Feeble-minded, State Hospital, Altenheim, Home

for the Aged, Hannah Neil Mission, Children's Hospital, Big Sister's Home, Franklin County Children's Home, School for the Blind, Salvation Army, Volunteers of America, State Prison,



Representatives of Varied Phases of Columbus Musical Progress—No. 1, William E. Knox, Conductor, Oratorio Society; No. 2, Kate M. Lacy, Manager "Quality Concerts"; No. 3, Samuel Richard Gaines, Conductor Musical Art Society; No. 4, Robert W. Roberts, Supervisor of Public School Music

Franklin County Workhouse, Boys' Industrial School, Crittenden Home, Young Women's Christian Association, Deaconess Home, Godman Guild, West

Side Settlement, County Infirmary, Railway Y. M. C. A., Young Men's Christian Association, and Haig Mission.

The Settlement Work of the Women's Music Club, will furnish a full faculty of teachers of singing, piano and violin at the following settlements: South Side Settlement, West Side Settlement, West Mound Street Chapel, Jewish Educational Alliance, St. Paul's Neighborhood House and Godman Guild.

Use Surette Book

The Study Section for 1915-1916 will be composed of the active members of the club. The fortnightly meetings of this section will be presided over by an appointed leader—the textbook to be used being "The Development of the Symphony," by Thomas Whitney Surette, brought forward by the National Federation.

The activities of this Columbus Club are thus given in detail so that all the clubs in America, through this Special Fall Issue, may know what one club is doing for its home city in every department of civic life.

Want "Manuscript Day"

A "Manuscript Day" is one of the dreams of the president of the Women's Music Club—at which time the creative talent of the club may have its hearing.

The Musical Art Society, which is entering its fourth year, is conducted by Samuel Richard Gaines. This organization is made up of forty well known solo singers who strive to do unusual things in an unusual way, and to live up to the name of the society, while trusting that the work will have a salutary effect upon the general standards of musical intelligence and appreciation in the community. Mr. Gaines is a teacher of singing, with interpretation as a specialty. He has frequent recitals in his own studio hall. He is also musical director at the Temple Israel, where he carries on a series of interesting musical services with the assistance of a solo quartet. Mr. Gaines

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Music Campaign in Public Schools.
One of Nation's Leading Music Clubs,
with Following Activities:
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Organ and Lecture Recitals.
Music Club Choir.
Altruistic Concerts.
Music Settlement Work.
Study Section, etc.

has other claims as an interesting musician, having written songs and choral music which MUSICAL AMERICA has more than once reviewed favorably. He had the honor to write both words and music for the "1915" song for the civic celebration in Boston.

Mr. Gaines lived in Boston formerly and was for a time on the teaching staff of the New England Conservatory.

Miss Lacy's Concerts

The "Quality Concerts," Kate M. Lacy, manager, offers its patrons five attractive evening concerts, the artists coming in the following order to Memorial Hall: Oct. 29, Pasquale Amato, Marcella Craft; Nov. 30, Philadelphia Symphony Orchestra, Leopold Stokowski, conductor, soloist, Herman Sandby, 'cellist; Dec. 14, Yolanda Mero, Evan Williams; Jan. 11, Mischa Elman, and Mrs. Margaret Parry Hast, soprano; Feb. 15, Mme. Frances Alda with Frank La Forge.

The Wallace Conservatory, Misses Luella and Virgilia Wallace, principals, entered the managerial field last season in a very capable manner, presenting to the Conservatory and its friends Mrs. Edward MacDowell, and Mr. and Mrs. Edgar Stillman Kelley, Yvonne de Tréville and Henriette Weber, pianist.

ELLA MAY SMITH.

CONSERVATORY GIVES IMPETUS TO MONTCLAIR MUSICAL LIFE

MONTCLAIR, N. J., Sept. 28.—An impetus to the musical life of Montclair is being given by the Montclair Conservatory of Music, a new institution in this locality. At the business head of this school is Antonia Sawyer, the New York manager, and the artistic head, the composer, Edward Maryon. The Conservatory is aiming to attract from all over the country students of musical art who are prevented by the war from studying in Europe, and expects also to furnish Montclair with several concerts of high caliber during the coming season, among the artists to be heard under its management being Leon Rothier, Percy Grainger, Katherine Goodson, and others.

Among the local clubs, the Outlook Club stands preeminently among the first in concert-giving, setting aside one night for some distinguished artist. While there is no one in Montclair who can boast of such a dignified title as Concert Manager, yet there are in the city many musicians and others who at times undertake the work "for the good of the cause." To Frank Stout, landscape painter, belongs great credit for his successful managing of the People's Free Concerts. Mr. Stout personally managed thirteen of these concerts, in addition to several minor affairs. Then there is Mark Andrews, organist of the Baptist Church, director of music in the public schools, conductor of the Choral Society of Upper Montclair, composer, etc. The Choral Society, which is managed by Frank D. Reilly, is now at work on Haydn's "Creation," which will be given, it is expected, in January. Mr. Andrews has also taken the conductorship of the Men's Glee Club, which last year, under the direction of Clarence Reynolds, did excellent work.

Clarence Reynolds expects to give some symphonic concert this season, introducing some well known artist here.

This city is most fortunate in having as an addition to the many excellent con-

cert halls, the auditorium of the New High School on Chestnut Street, which has a seating capacity of 1200 and in which the free concerts will probably be given. Among the other auditoriums that can be used for concert work are the ones in the Hillside Grammar School, Grove Street School, Baldwin Street School, the Montclair Theater, the Art Museum, and Club Hall.

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BOSTON RECITAL, STEINERT HALL, December 11th

HARVARD MUSICAL ASSOCIATION, Boston, Mass.
December 31st. (Fourth Appearance)

ARCHE CLUB, Chicago, October 1st

CHICAGO RECITALS, Blackstone Theater
January 17th and February 18th

KANSAS CITY, February 28th. (Fritschy Concert Series)

Some Zoellner Reengagements for 1915-1916:

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Quebec, Can., Ladies' Music Club.
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sical Club.
Lawrence, Kan., University of Kansas
(3d Appearance).
Vermillion, S. D., University of South
Dakota (3d Appearance).
Laurel, Miss., Tahoma Club (3d Ap-
pearance).
Wichita, Kan., Lucas Ades Concert
Course.
Des Moines, Ia., The De Luxe Concert
Course.
Iowa City, Ia., University of Iowa.

Oxford, Miss., University of Missis-
sippi.
Oklahoma City, Institute of Musical
Art (3d Appearance).
Red Wing, Minn., Ladies' Lutheran
Seminary (3d Appearance).
Norman, Okla., University of Okla-
homa.
Fairmont, W. Va., West Virginia State
Normal.
Lawrenceville, N. J., Lawrenceville
School.
Baldwin, Kan., Baker University.
Yankton, S. D., Yankton College (3d
Appearance).
Denton, Tex., State Normal.
Lansing, Mich., Matinée Music Club.

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noble organ of beautiful quality
and is just as fresh as when
she sang at the Metropolitan. In
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ance and understanding.—Hen-
derson in New York Sun. 1915

Mme. Bridewell's voice gave
great pleasure by its richness
and depth. Her style of singing
is very artistic and she sings
with great variety of expression.
She gave an interesting pro-
gramme.—Krehbiel in New York
Times. 1915

Samson and Delilah was given
last night by the Baltimore Ora-
torio Society. Mme. Carrie
Bridewell singing the role of
Delilah. She has a rich voice
of great power and good quality.
She sang smoothly and readily.
—Baltimore Star, Baltimore, Md.
April, 1915

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LOUISVILLE OWNS FINE NEW CONSERVATORY

Establishment Just Opened Bids Fair to Occupy Large Place in City's Musical Advancement—Its Admirable Faculty—Impresario Marx Announces His Strongest Concert Course—Six Concerts for Quintet Club—The Choral Societies—Progress of Music as an Accredited Study in the Schools—Concerts at Twenty-five Cents by Leading Artists and Organizations

LOUISVILLE, KY., Oct. 7.—Just at this time musical Louisville is greatly interested in the establishment of its long-looked-for and much needed Conservatory of Music, which had its opening in September. That conditions are ripe for an institution of this nature is clearly evinced by the great number of students who have been enrolled, and by the enthusiasm of students, faculty and the community at large.

The Louisville Conservatory of Music is under the general direction of Frederick A. Cowles, a Louisville musician of the first rank, and its president is J. Wesley McClain, who is a no less worthy choice for his position. The splendid faculty embraces a corps of thirteen instructors as follows: Teachers of pianoforte, Mr. Cowles, Patrick O'Sullivan, Martha Young, Frances Potter Allen and Alma Steedman; vocal instructors, Mr. McClain, Martha Minor Richards and Cecil Gordon; organ and church service playing, Mr. Cowles; violin, Charles J. Letzler and Abby Nones Speed; violoncello, Karl Schmidt; harmony, counterpoint and composition, Karl Schmidt, Patrick O'Sullivan and Martha Young; public school music, Carolyn Bourgard and Anna May Reccius; juvenile department, Louise Cox; musical history, Miss Bourgard, and ensemble playing, Mr. Letzler.

The Conservatory is housed in a wonderful old property on Broadway, that was originally built by one of Louisville's most prominent musicians as a private residence. It has been remodeled entirely for its present purpose, and furnishes an ideal location for an institution of this character.

Next in importance perhaps to the opening of the Conservatory, is the concert series undertaken by that undaunted impresario, Harry Marx, who will celebrate his fourth year in the business by bringing to the Schubert Masonic Theater the greatest galaxy of artists he has ever managed. They are Mme. Melba,



No. 1—The Louisville Conservatory of Music. No. 2—Frederick Cowles, Director Louisville Conservatory of Music. No. 3—Harry Marx, Manager Marx Concert Series. No. 4—J. Wesley McClain, President Louisville Conservatory of Music. No. 5—Woman's Club, Where Many Louisville Concerts Are Held.

Nov. 29; Harold Bauer, Dec. 7; Mischa Elman, Jan. 17; Julia Culp, Feb. 7; Minneapolis Symphony Orchestra, Feb. 18, and Frances Ingram, the Chicago contralto, March 6.

The Louisville Quintet Club will give six concerts during the 1915-16 season,

Louisville's Musical Status

A New Conservatory of Music.
Marx Concert Course.
Redpath Series.
Quintet Club (Chamber Music).
Three Choral Societies.
Boston Opera Company Season.
Notable Courses in Public Schools.

upon the second Tuesday of each month, beginning in October. This Quintet has established itself so firmly in the good graces of lovers of the best in music that it has twice been compelled to move into larger quarters, in order to accommodate the growing audiences. The forthcoming series will be given in the Auditorium of the Woman's Club House. The personnel of the club remains the same as for the last nine years. The first violinist is Charles J. Letzler; sec-

ond violinist, Alinda Wunderlich Rudolf; viola, Victor Rudolf; cello, Karl Schmidt, and piano, Mrs. J. F. Whitney.

The organization, which is now under the management of Frank Edwards of Cincinnati, played in Knoxville in July for the University of Tennessee before an audience of 2000. It is booked for a goodly number of concerts in the Middle West during the season now opening.

Mr. Schmidt, who besides directing the Quintet, is organist and choirmaster of St. John's Evangelical Church, will, in addition to several of the larger choral works of a religious character (to be sung at his church), give Offenbach's "Orpheus" at the Masonic Theater early in March.

Three Concerts for Male Chorus

The Louisville Male Chorus, under the direction of Carl Shackleton, will present three concerts during the season. This club consists of forty-five active members and 185 associates. The singing contingent is made up largely of the male soloists of the various church choirs, and it is therefore rarely called upon to go outside its ranks for soloists. This is the policy to be followed this season, although there is a possibility that visiting soloists may be called upon for the spring concert.

The Catholic Choral Club of 200 members will give three concerts next season at the Schubert Masonic Theater, under the baton of Anthony Molengraft. Also in the hands of Mr. Molengraft are the destinies of the Liederkrantz Singing Society of thirty men. This body will also make three appearances.

An early musical attraction of great importance is the Boston Grand Opera Company, combined with the Pavlova ballet, which comes to Louisville in October for two performances.

Carolyn Bourgard, supervisor of public school music, is, in consideration of the tercentenary of Shakespeare's death, introducing into the courses of school study the most interesting of the obtainable Shakespearian music, and is also arranging a Shakespearian choral recital, to embrace the madrigals and glees of the poet's time, as well as the solos and instrumental music that represent his period most typically.

The Louisville Educational Association Choral Club is also under the guidance of Miss Bourgard, and it is her purpose to inaugurate the third year of its existence by a public appearance in the early fall, to be followed by a Shakespearian concert in the spring.

Last year Miss Bourgard started, in some of the schools, violin and piano instruction under the best teachers the city afforded. This instruction is given in classes of ten or twelve, and has proved so successful that it is hoped to spread the good work to all of the schools of the city this year. The plan of giving the pupils credits for piano work has proved so successful that it is be-

lieved the Board of Education will grant credits for the study under private teachers for all other instruments.

The Louisville Educational Association has, with the assistance of philanthropically inclined musicians of means, furnished violins to indigent children. These remain the property of the school and are merely loaned to the students. The interest in the study of the violin has been so great that it is with difficulty that the children can be supplied with instruments.

Convinced that each child in the school system should have an opportunity for musical expression, other than singing, Miss Bourgard is endeavoring to induce the Parent-Teachers' Association to place one or more orchestral instruments in each school, for pupils who would like to study the unusual instruments such as bass viol, drums, cornet, bassoon, clarinet, etc.

Musical theory and harmony are now an established study in the Girls' High School, and credits are given for the weekly choral lesson in the school. Students may secure six of the necessary thirty-two credits toward graduation by outside instrumental study under private instructors.

Good Music at Low Prices

A scheme is just being presented to the public whereby Louisville music-lovers may be enabled to hear some very fine concerts, lectures and plays at a cost of twenty-five cents each, that would otherwise cost anywhere from one to two dollars.

Under the auspices of the Y. M. C. A., the Ministerial Association and other influential bodies, interested in the popularization of the best in musical and dramatic art, as a means of community culture, arrangements are about completed for what is known as the Redpath series of entertainments. These will include the Chicago Symphony Orchestra, under Frederick Stock; Alice Nielsen, prima donna soprano; the Kaltenborn String Quartet, with Elsa Baker, contralto, soloist; the Ben Greet players in "Twelfth Night;" the William Owen Company in "The Servant in the House;" the Samuel Schildkredt Hungarian Orchestra, Judge Ben Lindsay and other musical, dramatic and literary entertainments, fifteen in all.

Season tickets will be placed at the low price of \$1.00 each, with reservations for single performances at ten, fifteen and twenty cents. These prices are made possible by the size of the First Regiment Armory, which has been selected as the place best suited for the presentation of the series. Ten thousand persons can easily be seated within it, and, vast structure as it is, its acoustics are fine.

The date for the Chicago Orchestra's appearance is Oct. 8, and the other entertainments will be given at intervals of two weeks throughout the fall, winter and early spring. HARVEY PEAKE.



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Press Comment of Recent Orchestral Appearances:

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Miss Seydel played with a rare and commanding sense of style, with authority and fire, and with all of the sureness and freedom of a matured virtuoso.—*Boston Post*.

In foreign cities as in Boston, Irma Seydel has won renown and won it honestly.—Philip Hale, *Boston Herald*.

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Making her Berlin debut with the Philharmonic Orchestra in three great concertos, Irma Seydel, the youthful violinist, gave an astounding exhibition of finely developed technique, beautiful soulful tone quality, sympathetic sincerity, and real depth of interpretative ability.—*Deutsche Musik Zeitung*.

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Irma Seydel proved herself the possessor of remarkable breadth of tone and splendid firmness of execution.—*New York Herald*.

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A mere child in person but an artist in genius, Irma Seydel's temperament and musical insight stamp her as one of music's chosen few.—*San Francisco Chronicle*.

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MARIE SUNDELIUS

SOPRANO

Bookings thus far closed season 1915-16

- | | |
|-------|--|
| Oct. | 6 Worcester Festival. |
| " | 19 New Haven, Conn. |
| " | 24 Chicago. |
| Nov. | 6 Albany. |
| " | 8 Troy. |
| " | 10 Pittsfield. |
| " | 12 Glens Falls. |
| " | 13 Utica. |
| " | 14 North Attleboro. |
| " | 18 Harlem Philharmonic Society, New York. |
| " | 27 Private Recital, New York. |
| Dec. | 8 New York Oratorio Society, Carnegie Hall, New York, "Joan of Arc." |
| " | 11 New York, Carnegie Hall—Auspices Swedish Society. |
| " | 16 Lockport, N. Y.—Van de Mark Course. |
| " | 31 Providence—De Luxe Concert Series. Auspices Mrs. Hall-Whytock. |
| Jan. | 10 Grand Rapids, Mich.—Mary Free Bed Guild Course. |
| " | 16 Wichita Symphony Orchestra. |
| March | 10 Concord, N. H., Recital. |
| " | 13 Philadelphia Symphony Orchestra. |
| June | 8-9 New Britain, Conn., Swedish Festival. |
| " | 19-20 Omaha, Neb., Swedish Festival. |

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BUFFALO CLUBS MINISTER TO CITY'S MUSIC NEEDS

Musical Extension Work of Chromatic Club an Example of This Public Service—Twentieth Century and Many Choral Clubs Also Propagate Appreciation of Music—Splendid Artist Courses Planned by Local Manager and Clubs

BUFFALO, N. Y., Oct. 10.—A comprehensive research into the plans for the forthcoming music season here in Buffalo, has brought to light the fine work that is being done by the women's clubs to further the cause of music. Two years ago when the music extension work was first considered by the Chromatic Club, Mrs. Margaret Adsit Barrell the president of the club, consulted David Mannes, who was in the city, in regard to its practical working out. Tentative work was begun almost immediately. Music extension in several of the public schools of the city has been tried out, with the hearty co-operation of Arthur J. Abbott, general supervisor of music and has now become an active factor.

The extension work is to be carried on this year on broader and more comprehensive lines. There are to be classes for orchestral ensemble work and classes for orchestral instruments. Concerts will be given in different high school auditoriums by these classes. Poor students will receive instruction in Welcome Hall from teachers of experience and at a minimum rate.

Able Club Workers

The Chromatic Club since its renaissance two years ago, has grown to be a powerful organization with an active and associate membership that has placed it on an independent footing. Mrs. Adsit-Barrell has been a most capable president, and her co-workers in the club are women whose point of view is similar to hers. Among the most enthusiastic

Musical Buffalo at a Glance

May Festival.
Three Important English - Singing Chorus.
More Than Half - Dozen German Societies.
One Concert Manager.
Two Concert Halls.
Two Strong Women's Clubs.
One Women's Chorus.
Three Artist Courses.
Free Organ and Band Concerts.
Musical Extension Work in Schools.

workers may be cited Mrs. Showerman-McCleod, Mrs. Evelyn Choate, Mme. Oencken, Clara M. Diehl, Mrs. Albert Prentiss, Mary Larned, Mrs. Ralph Hillman, Mrs. Herbert Chester and Mrs. Darwin Martin.

The Twentieth Century Club is also a serious factor in all work that pertains to art and music. It has a large membership which contains the names of

MRS. GILBERT BROWNE RATHFON

Vice-president for New York State of Federation of National Music Clubs.
TEACHER OF SINGING
Buffalo, N. Y.

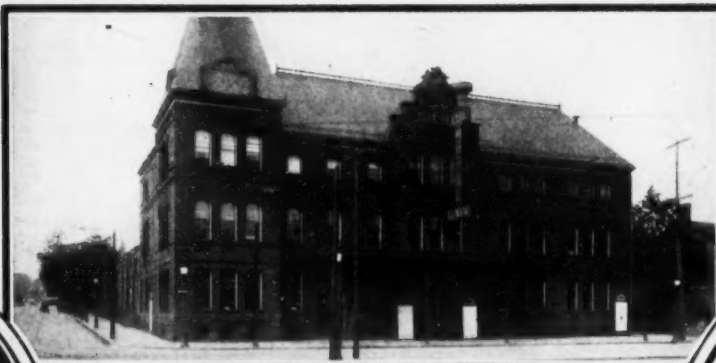
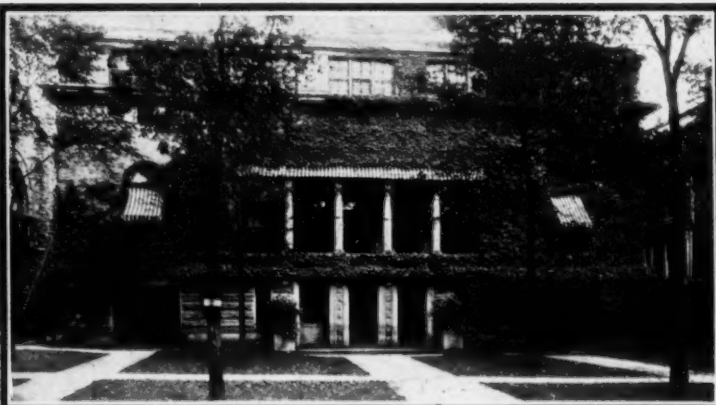
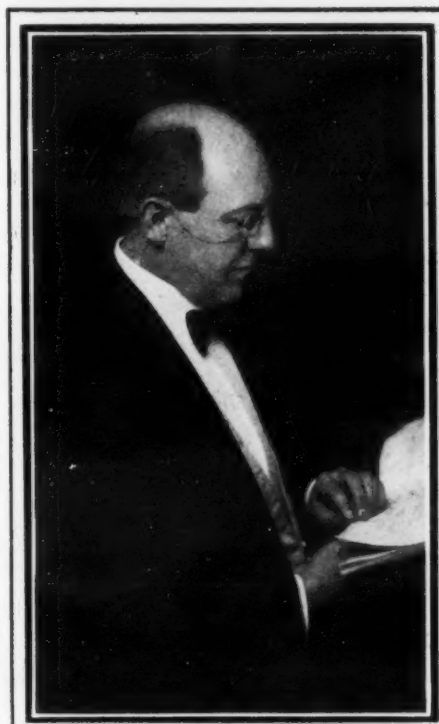
Seth Clark

ORGAN AND VOICE

371 Delaware Avenue
Buffalo, N. Y.

Alfred Jury

Choir Director Plymouth Avenue Church, Buffalo.
Director Buffalo Clef Club.
VOICE TEACHER.



These Persons and Places Are Important in Buffalo's Concert World: Above, Left to Right, Alfred Jury, Conductor of Buffalo Clef Club; Twentieth Century Club, Which Has Fine Concert Hall; Mrs. Mal Davis Smith, Concert Manager. Center, Elmwood Music Hall. Below, on Left, Seth Clark, Conductor, Guidos Chorus; on Right, John Lund, Conductor, Orpheus Society, Orchestral Society and Municipal Orchestra

many women of wealth and distinction who have used their influence and wealth unsparingly in many instances to further worthy projects. The Twentieth Century Club House is one of the most beautiful in the country and its small concert hall is the most artistic in the city.

The numerous choral clubs of the city have done their share to propagate and support an appreciation of music. Buffalo at one time relied on its German-American population for its choral music, but within the past ten years three famous English-singing organizations have become important factors in a musical way.

Started as Chorus of Doctors

Ten years ago Dr. Matthew Mann conceived the plan of interesting all the doctors of Buffalo who loved music in a small glee club that met weekly at his house to sing in English. Seth Clark was engaged as musical director. After meeting in this way for a season, Dr. Mann suggested that the membership be extended and that public concerts be given. The club was augmented to a membership of 100 and was named the Guido. Dr. Mann was made president and is now the honorary president. Seth Clark has remained since its inception, the musical director. The concerts given by the club each season are a sufficient guarantee of its *raison d'être*. Besides his duties with the club Mr. Clark is the organist and choirmaster of Trinity Church and Temple Beth-El.

No less celebrated is the Clef Club which was founded by Alfred Jury and whose nucleus was the chorus choir of the church where he was music director. This club of mixed voices has a large membership, while its work is *par excellence*. Mr. Jury is also director of the choir at Plymouth Avenue Church.

Another choral organization of mixed voices that sings only in English, is the Philharmonic Chorus on whose shoulders has fallen all the chorus work of the May Music Festivals since their inauguration as permanent features of each music season. Hobart Weed was its first president and is now the honorary president, while Andrew Webster has been from its inception the musical director. These three English singing organizations,

which were founded about the same time, have been influential factors in propagating a love for music sung in the vernacular. They have also been fortunate in having the same conductors and each of these has made a name for himself. Mr. Webster is further the organist, choirmaster and director of music at St. Paul's Church.

Orpheus Society's Problem

The German societies were the fore-runners and founders in Buffalo of the admirable choral singing that is a great feature of each season's work. The Orpheus Society is very happy again to have as its musical director, John Lund, and is entering into the season's rehearsals with enthusiasm and with a lot of new active members. The question arises (and it is a vital one) will the society be able to keep Mr. Lund here? His services are in demand and tempting offers are being made him to return to the light opera field as music director.

To Mrs. Gilbert Browne Rathfon belongs the unique distinction of organizing and making a permanent fixture of the Rubinstein Club of women's voices, the first permanent organization of the kind in Buffalo. For five years Mrs. Rathfon devoted herself with enthusiasm to the interests of the club and in addition acted as musical director without compensation. A year ago she was obliged to resign this position on account of indifferent health and since that time the musical destinies of the club have been in the extremely capable hands of Mary Howard. At its monthly concerts the Rubinstein Club has made it a point to give local talent an opportunity and this has been a stimulus to individual effort.

Smaller Clubs

There are several smaller musical clubs in Buffalo which add their quota of musical usefulness. They are semi-social in character and their musical activity is confined to club members and occasional guests. Among these clubs may be mentioned the Buffalo Society of Musicians, Alfred Jury, president; the Ionian Music Club, Mrs. Nellie M. Gould, president; Monday Music Club, Mrs.

Lillian M. Reed, president. There are also the Mozart Club, Deutscher Männerchor, Arbeiter Singing Society, Badische Gesang Verein.

Angelo M. Read, organist and composer, has given his services many years gratis, as music director of the Westminster Choral Club and has to his credit some excellent concerts given by this aggregation of working people. William J. Sheehan has done very good work with the Gounod Choral Club, of which he has been the director for several years. The Sängerbund Society, the oldest German singing society of Buffalo, Dr. Carl Winning, director; the Harugari Frohsinn Chorus, Otto Wick, director, and the Liederkrantz Chorus have done their share to perpetuate the artistic merit of German songs and German choruses.

Mrs. Smith's Offerings

The musical prospectus for the coming season of 1915-16 promises well. The local manager, Mrs. Mai Davis Smith, offers for her series of six subscription concerts the following splendid aggregation of artists: Oct. 26, 1915, Geraldine Farrar, assisted by Ada Sassoli and Reinald Werrenrath; Dec. 7, Philadelphia Symphony Orchestra, Leopold Stowkowski, conductor; Jan. 4, 1916, Fritz Kreisler, violinist; Jan. 26, Boston Symphony Orchestra, Dr. Carl Muck, conductor; Feb. 22, Harold Bauer and Ossip Gabrilowitsch; March 14, Cincinnati Symphony Orchestra, Dr. Ernst

(Continued on page 106)

William J. Gomp

Organist and Choirmaster

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John Lund

Conductor Buffalo Orpheus, Buffalo Orchestral Society.
Buffalo Municipal Orchestra.

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Cantata. David's Lament, voices, organ and orchestra. **Song.** Nearer My God To Thee. H. W. Gray. (Novello.) **Cantata.** The Song of the Nativity (Christmas). Schirmer. **Song.** The Song of Victory (Easter). 3 keys. Ditson. **Cantata.** It Is Finished (Lent). H. W. Gray. (Novello.) **Chorus.** Triumphant Hymn. Ditson. **Song.** (In press.) O Perfect Love. H. W. Gray. (Novello.)

ANDREW T. **WEBSTER**

Organist, Choirmaster and Director of the music, St. Paul's Church. Conductor of the Philharmonic Society of Buffalo.

BUFFALO CLUBS MINISTER TO CITY'S MUSIC NEEDS

(Continued from page 105)

Kunwald, conductor. These concerts will take place in Elmwood Music Hall. In addition to this series of concerts, Mrs. Smith will present the following attractions: Thanksgiving night, Mme. Nellie Melba, recital in Elmwood Music Hall, assisted by Beatrice Harrison and Robert Parker, the American baritone; March 3, John McCormack, Elmwood Music Hall; week of Nov. 7, San Carlo Opera Company, in repertoire at the Teck Theater; in February the Imperial Russian Ballet with Nijinsky.

Recital by President's Daughter

On Oct. 18 the Russian Symphony Orchestra will give a concert in Elmwood Music Hall and Mme. Melanie Kurt will be the soloist. This concert will be given under the direction of M. Van De Mark, the Lockport manager. On Oct. 25 Margaret Wilson, the President's daughter, will give a song recital in Elmwood Music Hall for the benefit of the blind. March 24, Mme. Schumann-Heink will give a recital in Elmwood Music Hall.

The Chromatic Club will give three evening artist's recitals in the Twentieth Century Hall and six afternoon artist's recitals, as follows: Jan. 11, Julia Culp, with Coenraad v. Bos; Feb. 8, Percy Grainger; March 26, Trio de Lutèce, with Reinhold von Warlich. The attractions for the afternoon recitals follow: Nov. 6, Carl Friedberg; Dec. 18, Bach's Christmas Oratorio, with the following local singers: Mrs. Cutter-Howe, soprano, Mrs. Albert Prentiss and Mrs. Adsit-Barrell, contraltos, Charles McCreary, bass, and Charles Mott, tenor; Jan. 8, two local pianists, Ralph Leon Trick and Warren Case, in an ensemble program; Jan. 22, Gaston and Edouard Dethier, in a sonata program; March 4, Povla Frisch, song recital, and in April local singers in a program of quartet numbers.

In the Twentieth Century Club Hall under the auspices of the Club three evening concerts will be given as follows: Nov. 16, Povla Frisch, song recital with Jean Verd, pianist; Jan. 24, Kneisel Quartet; Feb. 29, Edgar Schofield, baritone, and Sascha Jacobson, violinist.

Guido Choral Concerts

The Guido Chorus, Seth Clark, conductor, announces three concerts to be given in Elmwood Music Hall as follows: in December with Anna Case, as soloist; in February, with Evan Williams, and in May, with Kathleen Howard.

The Clef Club under the direction of Alfred Jury will give two concerts in Elmwood Music Hall for which the plans are not yet completed.

The Philharmonic Chorus, Andrew Webster, director, will devote its time throughout the season to rehearsals for the choral works that shall be chosen for the annual May Music Festival which will be given May 13, 14, and 15, the credited announcement to date for the festival is the re-engagement for the Chicago Symphony Orchestra, Frederick Stock, director.

German Choruses

The Orpheus Society will give three concerts in Elmwood Music Hall with the following soloists: December, Anita Rio; February, Arthur Middleton; April, Henrietta Wakefield. John Lund is the mu-

with visiting artists as soloists and one with local artists. The Harugari Frohsinn Chorus, Otto Wick, director, will give three concerts.

The free organ concerts in Elmwood Music Hall, Sunday afternoons, will again be a feature of the season as will also be the free band concerts in the Broadway Auditorium Sunday evenings. The season proper was opened in the

Twentieth Century Club Hall on Oct. 4, when two well-known local pianists, Marta Millinowski and Harry Cumpson, gave an ensemble program of high artistic merit. Both Miss Millinowski and Mr. Cumpson are leaving Buffalo, the former to teach in a western university and the latter to go to New York to teach.

FRANCES HELEN HUMPHREY.



Some Buffalo Choral Directors and Club Officials. Reading from Top to Bottom: Angelo M. Read, Conductor, Westminster Choral Club; Mrs. William Howe, President, Rubinstein Club; Mrs. Gilbert Browne Rathfon, Founder, Rubinstein Club and State Vice-President of Federation; Andrew Webster, Conductor of Philharmonic Society and His Twin Daughters

sical director. The Sängerbund Society, Dr. Carl Winning, director, announces three concerts for the season and the plans include two concerts to be given



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TWO EPITAPHS (Upon a Child—Upon a Virgin),
by Harvey Worthington Loomis.
ULTIMA ROSA, by H. Reginald Spier.
WITCH WOMAN, by Deems Taylor.
WHY DOES AZURE DECK THE SKY, by F. Morris Class

SAN ANTONIO REJOICES IN WINTER FESTIVAL

Alamo City Now Has Its Oratorio Performances, for the First Time Since Early 'Nineties—May Sängersfest Another Big Event—Symphony to Give Popular Concerts in Theaters, Besides Its Subscription Series—To Increase Membership of Mozart Choral

"Taking Stock" of San Antonio's Music

Mid-Winter Festival.
May Sängersfest.
Symphony Orchestra.
Musical Band.
Festival, Mozart and Beethoven Choruses.
Two Musical Clubs.
Two Local Managers.

SAN ANTONIO, TEX., Oct. 5.—The Alamo City is to have a splendid musical season, due to the activity of such progressive forces as the Music Festival Association, the San Antonio Symphony Orchestra, the San Antonio Musical Club, the Mozart Choral Society, the Tuesday and San Antonio Musical Clubs, local managers of concerts, etc.

H. W. B. Barnes is the musical director of the Music Festival Association, and conductor of the big chorus, also choir-master of St. Mark's Episcopal Church and dean of the music department of St. Mary's Hall.

The Midwinter Festival, which will be held on Feb. 15, 16 and 17 under the auspices of the San Antonio Music Festival Association, will consist of five concerts. Mendelssohn's "Elijah" and Handel's "Messiah," given with a chorus of 300 or more voices, and the St. Louis Symphony Orchestra furnishing the accompaniment, will constitute two of the concerts. There will also be an artists' night with the chorus assisting and two symphony orchestra concerts. Assisting at these concerts will be eleven noted soloists.

Mr. Morris is a master at the piano.
—Dayton, (O.) Journal

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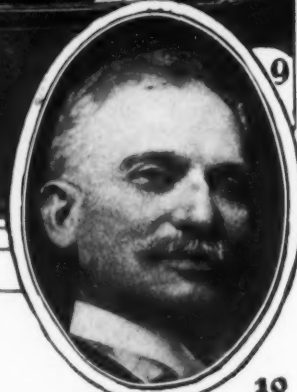
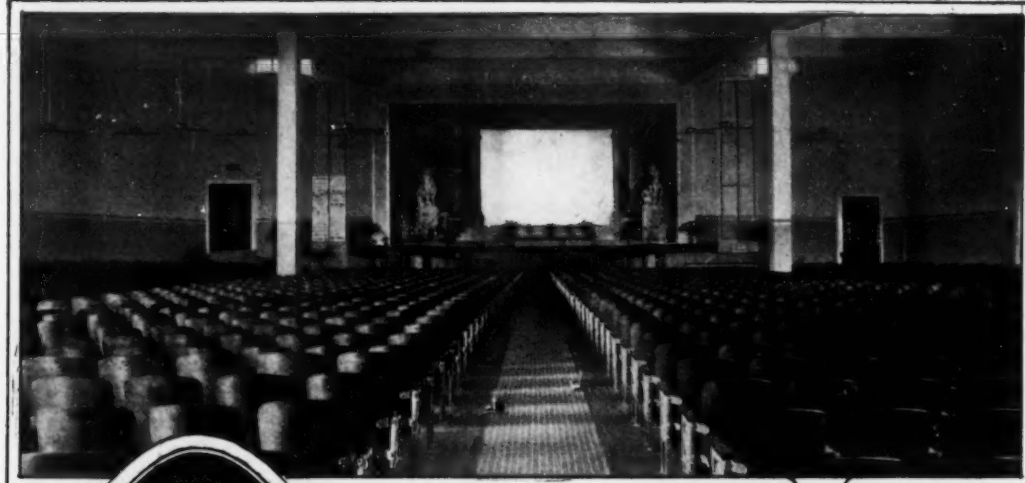
Has appeared in recital with Evan Williams, Boris Hambourg, Mme. Dimitrieff, Maggie Teyte, Mary Jordan, Frederic Martin, Clarence Eddy, Alma Beck, Janpolski, Pasquale Amato and others.

JOHN M. STEINFELDT

PIANIST—COMPOSER AND TEACHER

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Some of Those Who Contribute to San Antonio's Advancement in Music. No. 1, Oscar J. Fox, Manager of Artist Concerts; No. 2, Mrs. W. P. Romberg, President San Antonio Musical Club; No. 3, Mrs. Harold Schramm, President Mozart Choral Society; No. 4, Mrs. Ell Hertzberg (Photo by Vaughan & Fraser), President Tuesday Musical Club; No. 5, Edward Raymond, Manager of Majestic Theater; No. 6, Arthur Claassen, Conductor Symphony Orchestra, Mozart and Beethoven Choruses; No. 7, Interior of Empire Theater; No. 8, Mildred Gates, Symphony Business Manager and Manager of Local Artists; No. 9, H. W. B. Barnes, Musical Director Festival Association; No. 10, Nat M. Washer, President Festival Association

As oratorio had not been given in San Antonio, prior to the presentation of the "Messiah" last January, since the early 'nineties, the work of Mr. Barnes satisfies a long felt need and is a source of edification and pleasure both to those in the chorus and to the general public.

The slogan of the Music Festival Association is "Quality Not Quantity," and the utmost efforts are made to make the one festival of the highest standard of excellence. For the first time in the history of the city rehearsals were kept up all summer by the chorus, in order that the two oratorios and other numbers should be presented in the most perfect manner possible.

Nat. M. Washer is the president of the Music Festival Association. Mr. Washer's keen interest, encouragement and personal assistance in all musical matters have endeared him to all musical San Antonio. Others who have lent a helping hand in promoting and sustaining the Festival Association are D. J. Woodward, vice-president; J. H. Savage, treasurer; I. S. Kahn, secretary, and a board of twenty-one representative business men, including J. B. Clegg, president of the Chamber of Commerce; R. Clarence

Jones, president of the Rotary Club, and others.

Claassen's Triple Duties

Another active figure is Arthur Claassen, conductor of the San Antonio Sym-

phony Orchestra, of the Mozart Choral Society, and the Beethoven Männerchor. The Symphony Orchestra will give six public subscription concerts and six pub-

(Continued on page 108)

San Antonio Symphony Society

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SAN ANTONIO, TEXAS

SAN ANTONIO REJOICES IN WINTER FESTIVAL

[Continued from page 107]

lic rehearsals especially for the Junior Symphony Association, all to be at Beethoven Hall. Besides these there will be a number of popular concerts to be given at the different theaters of the city. So far eight have been engaged by the Grand Opera House.

Mr. Claassen will present the French comic opera, "The Nuremberg Doll," by Adolf Adam, on Oct. 23, with his pupil, Dorothy Hensel, as the Doll. The great Sängerfest to be held the second week in May will also be under the direction of Mr. Claassen. Mr. Claassen's zealous and untiring work with the Symphony Orchestra places him among the leaders in the musical promotion and uplift of San Antonio.

The Two Music Clubs

The Tuesday Musical Club, of which Mrs. Eli Hertzberg is the president, will

not bring any visiting artists here this year, but it will probably have one or two public musicales, as usual, and the semi-monthly program at the regular meetings.

Mrs. W. P. Romberg is the president of the San Antonio Musical Club, the largest musical club in the city. This organization not only brings famous artists to the city every season, but gives a series of monthly musicales by the best musicians of the city, and a "Social Hour," which is an attractive feature. The club will present this season Hugo Kortschak, violinist, on Oct. 15, and Harold Bauer in January.

Mrs. Harold Schramm is the president of the Mozart Choral Society, the membership of which will be increased to 150. Arthur Claassen is the conductor and Mrs. Fred Abbott, accompanist. The attractions for this season are Paul Reimers, at Beethoven Hall, Dec. 1; Geraldine Farrar, assisted by Ada Sassoli, Rein-

ald Werrenrath and Richard Epstein, at the Majestic Theater, Jan. 14; Ethel Leginska, April 15. The Choral Club will appear with each attraction.

Tribute to Mozart President

The splendid work done by this society was amply demonstrated last season at its several appearances. In appreciation of the sincere and efficient work of its president, Mrs. Schramm, the society presented her with a handsome marble bust and pedestal of Mozart.

For the past three years Oscar J. Fox has presented artists of distinction to San Antonio audiences. This season he will bring Merle Alcock, contralto, who will appear Nov. 15 at the Gunter Hotel. Mr. Fox is also a member of the attraction committee for the San Antonio Musical Club, and is interested in the coming of all artists, many of whom he heard during his stay in New York. Mr. Fox also had a contract with Mme. King-

Clark, but as she has cancelled all her engagements he will probably fill her place with another artist. Mr. Fox was the able accompanist for Mme. Gadski at her recent recital in Corpus Christi, Tex.

The Municipal Band, W. H. Smith, director, gives Sunday afternoon and midweek evening concerts at the various parks. Mr. Smith is also director of the Saturday Morning concerts at the Wolff and Marks Company. Mr. Smith has been an ardent worker for the musical progress of the city and how well he has succeeded is shown by the thousands who attend these concerts.

Mildred Gates is the business manager for the Symphony Society and the manager of the following local artists: Nell Gwinn, dramatic soprano; Marguerite Guinn, violinist; Kathleen Clarke, pianist; Ruth Bingaman, pianist; Mrs. L. L. Marks, soprano; Harold Morris, pianist. CLARA D. MADISON.

SIoux CITY BELIEVES IN VALUE OF SELF-DEPENDENCE IN MUSIC

No City of Its Size Surpasses It in Production of Its Own Supply—Its Strong Educational Resources—High School a Pioneer in Allowing Credits for Music Study—Choral Organizations, Bands and Orchestra Associations

SIoux CITY, IOWA, Oct. 1.—Sioux City's musical life will continue as heretofore to be one of the most vigorous of this part of the country. There may be other cities of its size in America that will have more visiting artists and orchestras during the year, but none will surpass it in its production of its own music. This city is noted in the Middle West for its home music producers. There are several active choral organ-

izations besides good city choirs, and several band and orchestra associations.

Sioux City possesses a fine military band of professional musicians. This is Reed's Band, with Mose Reed as its director. The band is self-supporting. There is a movement on foot to make it a municipal band.

An index of Sioux City's love for music is the progressive spirit of the public school system toward music. The Sioux City High School is one of the pioneer

high schools allowing credits for music. High School pupils are permitted to elect music as one study which may be carried on with an accredited outside teacher. This year Frank E. Percival of Toledo, Ohio, was elected director of music in the High School. Clara Roach is supervisor in the grades. As a further incentive to the development of music in the High School one-half credits are allowed for orchestra, band, glee clubs and chorus work. Various of the grade schools are organizing bands and orchestras under the auspices of the playground work, which in due time will furnish material for the musical organizations of the High School. Most of the credit for this progressive music system is due to J. S. McCowan, principal of the High School. Mr. McCowan is a musician and an enthusiast with regard to the progress of music in public schools.

Sioux City will be visited by a number of leading artists this year, one of the sources of supply being the music department of the Woman's Club. The club will also begin a series of Wednesday morning musicales at the Hotel Martin this week.

The Heiser Music School, conducted by Mr. and Mrs. Frederick Heiser, began its twenty-sixth season this week with an unusually large enrollment. This school has an orchestra conducted by Mr. Heiser, which compares very favorably with many professional orchestras. To Mrs. Heiser belongs the honor of being the first Iowa woman to be elected to the presidency of the Iowa State Music Teachers' Association. This is Mrs. Heiser's second year and she will preside at the Des Moines meeting next spring. Mr. and Mrs. Heiser's son, Frederick, is a talented violinist, who is beginning the season as the new head of the violin department of the Johnson School of Music of Minneapolis.

The People's Chorus

Austin Abernathy, one of Sioux City's successful voice teachers, has organized and is manager of the "People's Chorus," with Albert Morgan, piano instructor, associated with Mr. Abernathy as director. The first work the People's Chorus will sing will be "Hiawatha's Wedding Feast," by Coleridge-Taylor and another will be the "Reed Pipers," by Hamlin. Aside from his work as voice teacher, Mr. Abernathy is sponsor for a number of artist recitals. In the past he has brought to Sioux City Gadski, Bispham, Schumann-Heink, the Minneapolis Orchestra, and others.

There are numerous other leading teachers here, including Mrs. B. R. McCutcheon, pianist; Florence Lewis, pianist; Michael Sorensen, of Sorensen's Orchestra; Mrs. Ethel Jameson-Booth, Mr. and Mrs. Moos, Jesse Ewer and Cecile K. Zilinka.

The leading musical institution of Sioux City, indeed of western Iowa, is the Conservatory of Music connected with Morningside College. Some 350 pupils were enrolled in the Conservatory last season, and the present one begins with an even larger registration. A splendid new building is just about reaching completion, which will be used entirely for musical purposes, the former

building having been burned last December.

The Conservatory is under the direction of Orwin Allison Morse, who is also organist and choir director of the First Presbyterian Church as well as music editor of the Sioux City Morning Journal.

Mr. Morse has been in charge of the Morningside institution for five years, and before coming here was director at John B. Stetson University, De Land, Fla. Other members of the faculty are James Ristrup, Faith Foster Woodford, Harold Ryder Harvey, Mr. and Mrs. Paul MacCollin, Alta Fern Freeman, Charles A. Templeman and others.

Concerts Announced

Plans for the coming season embrace concerts by the Schumann Quintet, the Reynolds Sisters, Dorothea North, Alice Eldridge and Amy Emerson Neill. Last season the Sioux City Music Art Society of 100 voices sang Cowen's "Rose Maiden," under the conductorship of Mr. Morse, who also managed the appearance of the Chicago Orchestra. Both the Minneapolis and St. Paul orchestras have appeared under the same auspices.

The season here was opened Sept. 15 with a recital by Nathan Herzoff, violinist and pupil of Frederick Heiser, assisted by C. A. Norrbom and Martin Howard, pianist, all of Sioux City.

FRANK E. PERCIVAL.

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 "Her Recital was second in importance only to the week of Grand Opera."
 Worcester, Mass.—"Daily Telegram"
 "The singing of Madame Riheldaffer made a distinct, favorable impression. The recit. and aria "Caro Nome" was superb."
 Indianapolis—"News"
 "National figure in the world of American musicians."
 Chautauqua, N. Y.—"Chautauquan"
 "One of the best soprano singers in America."
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 "Riheldaffer's voice is so full, rich and vibrant that she sings to immense advantage in the large auditorium of Exposition Hall."

Madame Riheldaffer has appeared in Concert with Arthur Middleton, Metropolitan Grand Opera Company; William Wade Hinshaw, Metropolitan Grand Opera Company; Alice Nielsen, Metropolitan Grand Opera Company.

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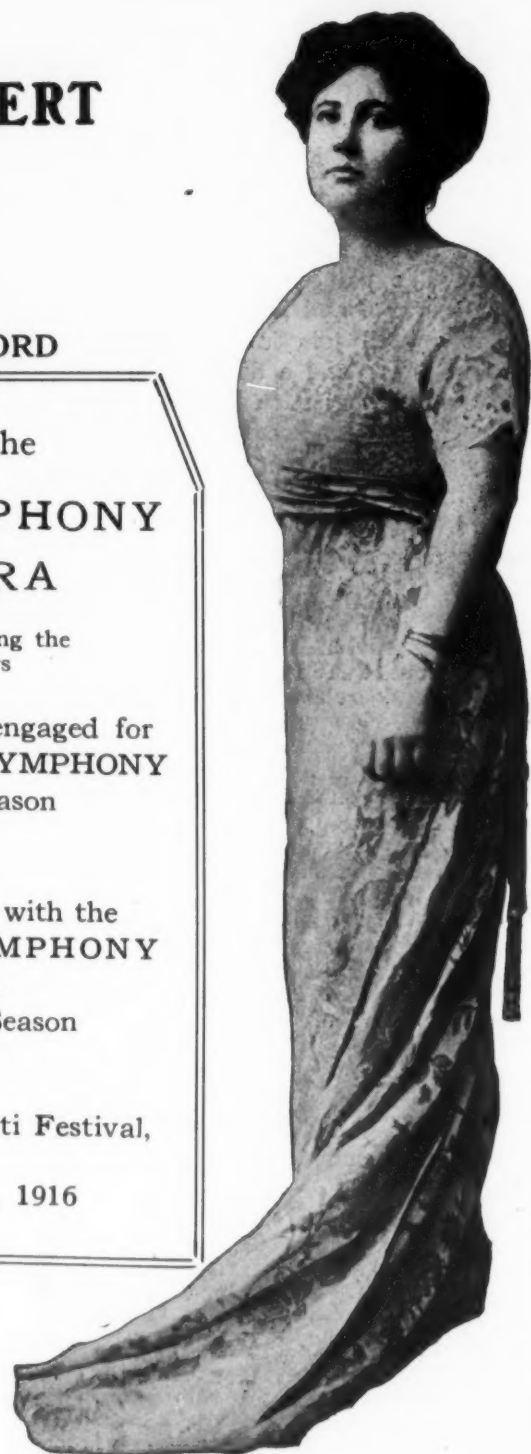
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STATE FESTIVAL IN PROSPECT WITH HARTFORD AS THE SCENE

Connecticut Cities Acting on Suggestion of John C. Freund—
Philharmonic Orchestra to Venture for First Time into Other
Fields than Hartford—Local Managers Announce Three
Excellent Concert Courses—Choral Club to Give Two
Concerts

HARTFORD, CONN., Sept. 27—A movement is on foot, headed by Robert H. Prutting, E. F. Laubin, organist of the Asylum Hill Church; J. C. Beebe and F. F. Harmon, of New Britain, and F. B. Hill, to form a choral union of 500 voices and to concentrate in Hartford in the spring for a two-days' festival. The plans are being received with enthusiasm and it is expected that Middletown will join in. This will be along the lines—and a direct result—of Mr. Freund's suggestion in his address in this city last February, when he strongly advocated an annual spring festival in Connecticut with its center in Hartford.

Hartford local managers promise an unusually attractive season for music-lovers.

The Hartford Philharmonic Orchestra, of which Robert H. Prutting is conductor, is already rehearsing for its first concert, Nov. 30, and also for a concert to be given in New Britain, Nov. 29. The usual activity regarding subscriptions is evident. The concert in New Britain will be the first the orchestra has ever given outside of Hartford. This is a triumph for Conductor Prutting who has been working a long time to obtain recognition for his orchestra in other cities. Early in the month, the orchestra lost its former treasurer, Hon. E. W. Hooker, former Mayor and Senator, who died at his summer home at Eastern Point. Mr. Hooker relinquished his post a year ago as treasurer, after serving fifteen years. John T. Roberts, son of ex-Governor Roberts has taken Mr. Hooker's position.

Mr. Prutting announces that the management has not decided definitely as to soloists for the local concerts. At the New Britain concert, Rose Bryant, contralto, will be the soloist.

To Feature American Works

At the January and March concerts, one American composer's work will be featured. The personnel of the orchestra remains as last year, and the concerts will all be given in Parsons Theater.

The first event of interest, as the season opens, will be the dedication of the

new organ in the First Presbyterian Church. Charles Gilbert Spross, the composer and accompanist, will give the dedication recital and will be assisted by Hartford's famous Tempo Male Quartet, consisting of Hubert L. Maercklein, first tenor; William J. Carroll, second tenor; Thomas E. Couch, baritone; and Elbert L. Couch, bass.

Gallup & Alfred, as in former years, will bring the Boston Symphony Orchestra in the usual series of three concerts. The soloists for the first two will be Elizabeth Von Endert, soprano, and Laeta Hartley, pianist, respectively. Anton Witek, concertmeister of the orchestra, will probably be the soloist at the third concert.

Under the same management, on Oct. 20, Clara Gabrilowitsch will give the program of Russian songs which she will sing later at her New York recital. Gallup & Alfred will also bring both Harold Bauer and Ossip Gabrilowitsch in recitals some time during the season.

Famous Artist Series

George Kelley will again present his "World Famous Artist Series" at Foot Guard Hall, this being the third season he has conducted these concerts. There will be four concerts, the first, on Jan. 18, when Pasquale Amato will appear here for the first time. At the next concert, Feb. 8, Louise Homer will sing. Mme. Schumann-Heink will sing at the third, on March 15, and, at the last concert, April 4, Mischa Elman will be heard.

Under the auspices of the Musical Club, two concerts of interest will be given. In the first, on Jan. 4, in Unity Hall, the Flonzaley Quartet will appear. The second will be held at Foot Guard Hall, March 14, when Pablo Casals, 'cellist, will appear with Mme. Povla Frisch, Jean Ferd, the French pianist, assisting as accompanist.

The Choral Club, Hartford's Male Chorus, will give two concerts as usual during the season, the soloists for which have not been decided upon. A feature of the Choral Club concert on Dec. 10 will be the presentation of Robert H. Prutting's prize winning cantata, "The American Flag," which will then have its first hearing in Hartford. The work will be sung by about eighty voices, under the direction of Ralph L. Baldwin.

THOMAS E. COUCH.

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Second Recital: Beethoven.

Third Recital: (The Romantic Composers) Schubert, Weber, Mendelssohn and Schumann.

Fourth Recital: Chopin.

Fifth Recital: Liszt and Brahms.

Sixth Recital: (Modern Composers) Franck, Grieg, MacDowell, Rubinstein, Tschaikowsky, Rachmaninoff, Scriabine, Richard Strauss, Reger, Schoenberg, Debussy, Ravel and others.

New York Dates (Aeolian Hall)

I. OCTOBER 30
II. NOVEMBER 13
III. DECEMBER 11
IV. DECEMBER 28
V. FEBRUARY 24
VI. MARCH 11
at 3 P. M.

Boston Dates (Jordan Hall)

I. OCTOBER 23
II. NOVEMBER 5
III. NOVEMBER 27
IV. DECEMBER 18
V. FEBRUARY 26
VI. MARCH 17
at 3 P. M.

Chicago Dates (Fine Arts Theatre)

I. OCTOBER 19
II. NOVEMBER 10
III. NOVEMBER 24
IV. DECEMBER 6
V. FEBRUARY 16
VI. MARCH 7
at 3.30 P. M.

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One of Conductor Parker's Five Programs to Be Devoted Entirely to Native Composers—Two New Ventures Announced in Concert Courses with Distinguished Soloists—Musical Activities at Yale—Harugari Singing Society Now More than Forty Years Old—Dessauer-Troostwyk School of Music Enters Twenty-second Year

NEW HAVEN, CONN., Sept. 28.—That New Haven will be well supplied with musical events, events which this season promise to surpass those previously given in the Elm City, is instanced in the prospectus issued by two of the leading music houses of this city in which they state their plans and name the artists they will present. This is a new venture on the part of these houses. The Steinert concerts will be given in co-operation with the Yale School of Music.

The New Haven Symphony Orchestra's schedule shows a series of five concerts, four afternoon and one evening. The dates are Nov. 2, Dec. 7, Jan. 11 (evening), Feb. 22 and March 21. Dr. Horatio Parker, conductor, has selected for the first concert a program containing Beethoven's Fifth Symphony. The roster of soloists is at present incomplete, but some of the artists will be Albert Spalding, William Hinshaw and Ernest Schelling.

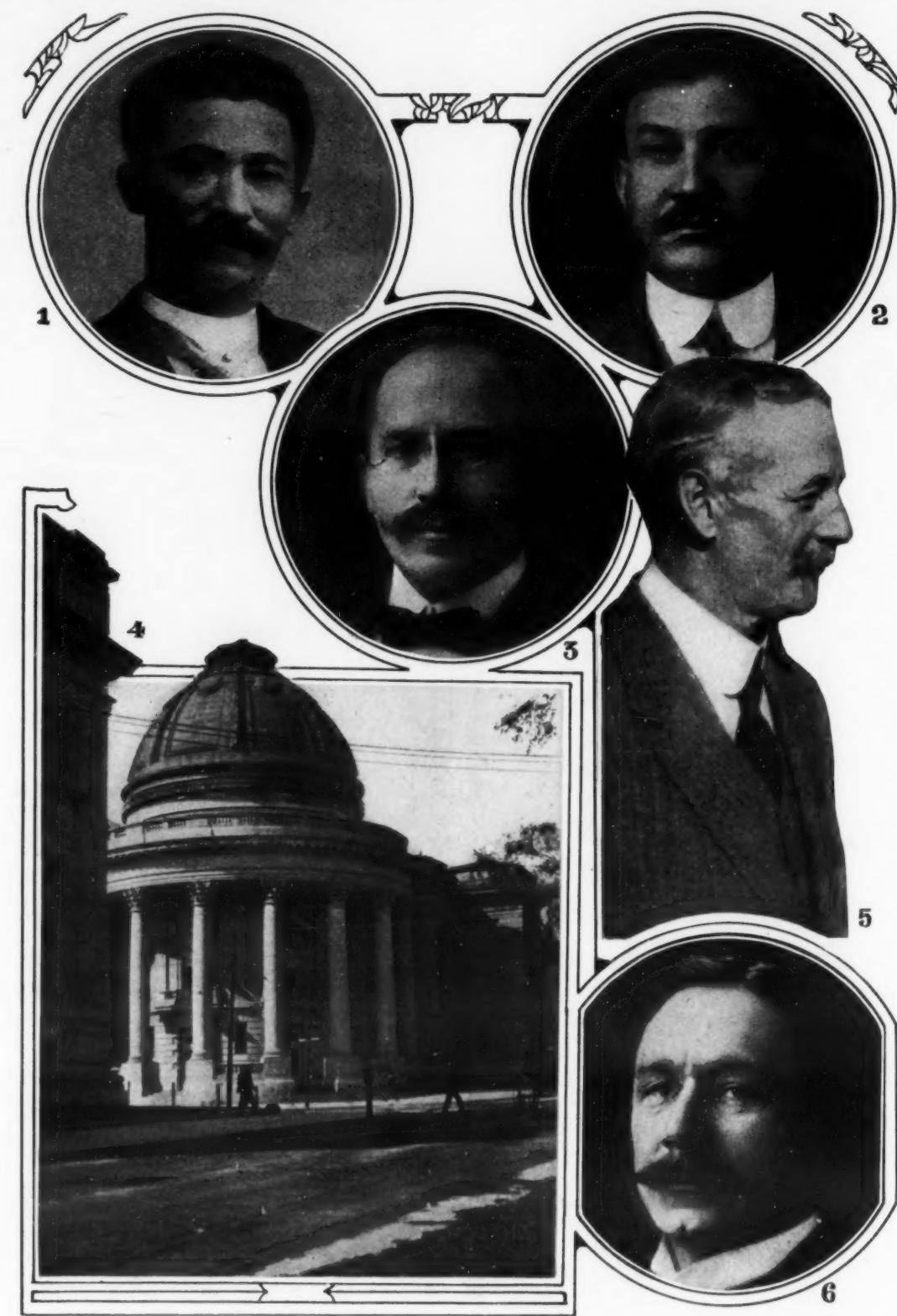
There will be an All-American program on Feb. 22, which will contain Ernest Schelling's "American Fantasia," with the composer at the piano; David Stanley Smith's brilliant Overture "Prince Hal," which was played by the Chicago Orchestra last year; George Chadwick's Symphony in F Major and Arthur Foote's "Omar Khayyam."

Will Play "Fairyland" Music

An intermezzo and dance from Horatio Parker's new opera, "Fairyland," will be an interesting novelty. This will probably be the first performance in the East of any of the music of "Fairyland." Brahms's First Symphony and Dvořák's Overture "In Der Natur," will be heard at one of the later concerts.

The Steinert Concerts, similar to those given for many years by the Steinerts in Providence, will include recitals by Margarete Matzenaur and Edoardo Ferrari-Fontana, Nov. 10; Kathleen Parlow and Yolanda Mero, Jan. 26; Giovanni Zenatello and Maria Gay, Dec. 14, and Elizabeth van Endert and Percy Grainger, March 6.

Mr. Steinert's idea is to give the best there is in music at popular prices. He has assured the writer that the concerts may be a permanent thing provided



No. 1—Isadore Troostwyk, Conductor of the New Haven String Orchestra and Concertmaster of the New Haven Symphony Orchestra. No. 2—Rudolph Steinert, Sponsor of the "Steinert Concerts." No. 3—Max Dessauer, Conductor of the Harugari Singing Society and New Haven Municipal Band. No. 4—Woolsey Hall, Home of the New Haven Symphony Orchestra and the Place in which Most of the Concerts by Visiting Artists Are Given. No. 5—Dr. Horatio W. Parker, the Distinguished Composer and Conductor of the New Haven Symphony Orchestra. No. 6—Edward Leopold, Who Will Manage the Concerts at Yale This Season

enough interest is taken. The enthusiasm shown at the recent municipal band concerts has convinced him that this series will be highly successful financially as well as artistically.

The Loomis Temple of Music is another

house that has entered the managerial field and will also offer artists of the highest rank. Its list includes recitals by Pasquale Amato, Jan. 24; Louise Homer, Feb. 14; Mme. Schumann-Heink, March 20, and Mischa Elman, April 3.

The recitals will take place in the new Shubert Theater. It is probable that Mary Garden will give a recital there in November.

New Haven String Orchestra

Prof. Isadore Troostwyk, of the Yale School of Music, the conductor of the New Haven String Orchestra, states that there will be many new players among the members of that organization. It now numbers forty-five players and is composed mostly of amateurs, augmented at the concert by a few professionals.

The New Haven String Orchestra has established itself as the most interesting organization of its kind here. It was founded by Professor Troostwyk, its present conductor. The program this year, as in previous years, will contain a symphony and several smaller numbers. The assisting artist has not yet been chosen.

In Francis Rogers, the Yale School of Music has added a most valuable addition to its capable faculty. Mr. Rogers will devote one or two days each week to teaching at the college. With the promising material to be had in the university, Mr. Rogers should develop not a few good singers.

Edward Leopold will be manager of the concerts at Yale this season.

David Stanley Smith's New Quartet

One of the novelties the Kneisel Quartet will bring forth here is the new Quartet in A Major, Op. 37, by the New Haven composer and member of the faculty of the Yale School of Music, David Stanley Smith. Since his Mr. Smith's Quartet, performed last year by the Kneisels throughout the country, was received so favorably, it is with exceptional interest that the music-lovers of New Haven look forward to the new work.

The Whiting lecture recitals will be given as usual in Lampson Lyceum. They are five in number, the dates being Nov. 22, Dec. 13, Jan. 24, Feb. 21 and March 27.

Prof. Harry Jepson, the University organist, will again give his recitals on the wonderful Woolsey Hall organ, which at present is undergoing considerable overhauling, the University expending about \$25,000 for improvements and repairs.

It is planned to have a large concert hall in the new Music School of the University where all the informal recitals and concerts of the students may be given.

A Notable Male Chorus

In the Harugari Singing Society, New Haven has a notable male organization. The society is more than forty years old. Max Dessauer has just completed his twenty-fifth year as conductor. All the concerts, as in previous years, will be given in Harugari Hall in West Haven, on Sunday afternoons. Mr. Dessauer is also the conductor of the highly successful municipal band concerts given during the summer on the "green."

The music teachers have started their classes, the conservatories showing a great increase in attendance over last year. The Dessauer-Troostwyk School of Music, one of the largest conservatories of its kind in the East, has entered upon its twenty-second year. Directors Troostwyk and Dessauer express themselves as highly gratified over the prospects.

The Swedish chorus, with Marie Sundelius as soloist, is to give a concert on Oct. 19 in Woolsey Hall. This will be the first appearance of the chorus in this city.

ARTHUR TROOSTWYK.

Christine Miller

IS
SINGING

GOOD NIGHT by Mary Turner Salter.

THE NIGHTINGALE by Ward Stephens.

THE NIGHT HAS A THOUSAND EYES by William Arms Fisher.

TO ONE I LOVE by Louis Victor Saar

A WOMAN'S LAST WORD by William Dichmont.



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CHAMBER OF COMMERCE ENTERS DES MOINES MANAGERIAL FIELD

Organization's Purpose Is Consolidation of Effort in City's Concert Managership—Roland McCurdy Also Gives Series as Wagner Representative—Orchestral Society Incorporates with View to Permanency—Twenty-five Iowa Cities Have High Class Concert Courses

DES MOINES, IOWA, Oct. 7.—An unusually active and brilliant season awaits music-lovers in the capital city of Iowa. This State has forged to the front in musical matters during recent years. Music courses with high-grade attractions will be conducted this year in Cedar Rapids, Burlington, Muscatine, Keokuk, Clinton, Davenport, Dubuque, Sioux City, Fairfield, Ames, Grinnell, Tabor, Mason City, Waterloo, Marshalltown, Fort Dodge, Boone, Mount Vernon, Cedar Falls, Indianola, Iowa City, Oskaloosa, Ottumwa, Webster City and Des Moines.

In addition to these cities, the best lyceum attractions, with excellent music numbers, will be continued in the great majority of smaller towns. Great festivals of music, with the leading orchestras on tour, are heard each spring in a large number of the cities above mentioned, and each year brings to the State musicians of the highest standing, who identify themselves with the faculties of the better known music schools.

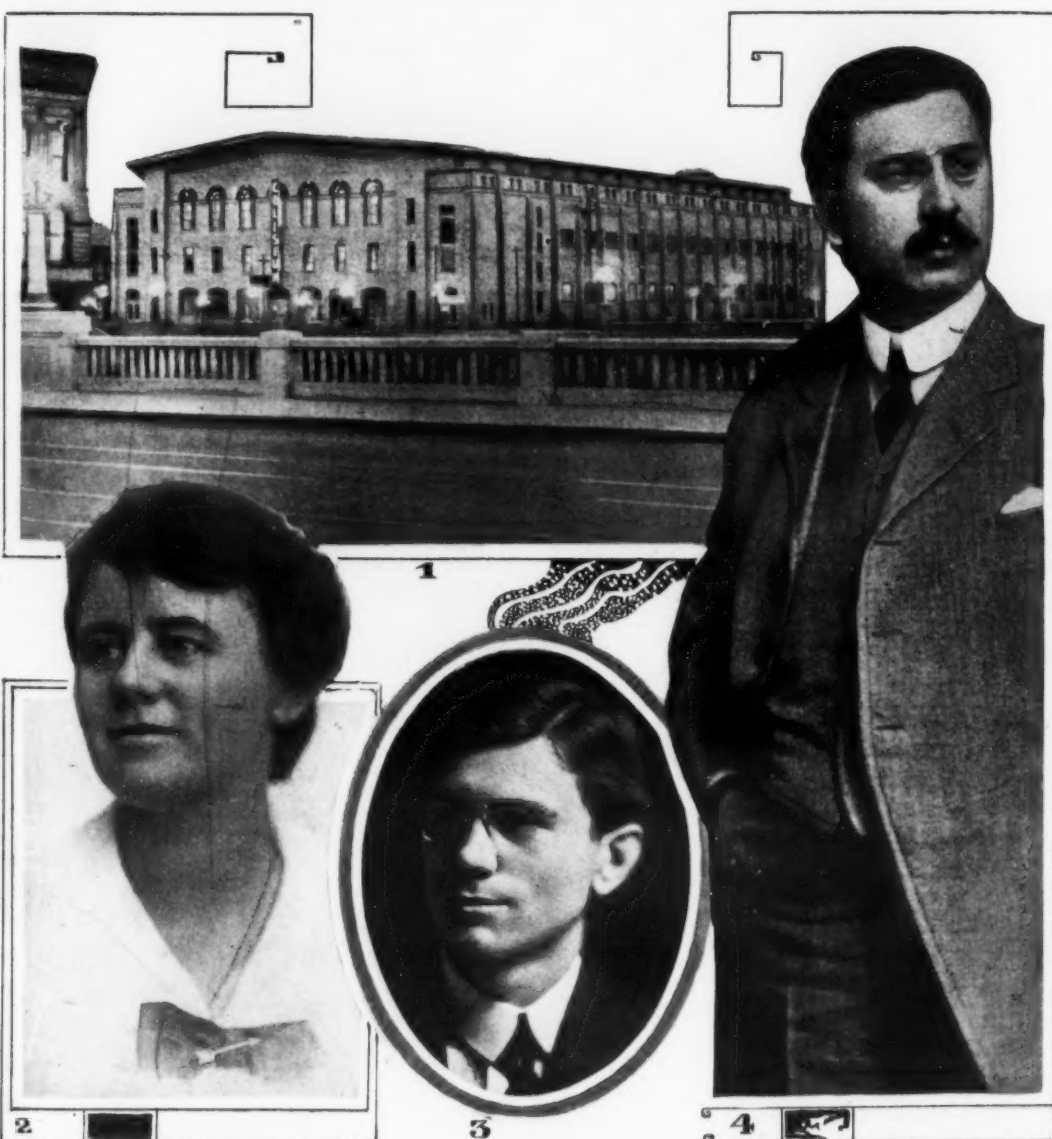
Wherein Each City Excels

The various cities excel in certain lines of the music industry. Cedar Rapids is one of the brilliant little centers with a fine conservatory of music and an excellent artists' course. Grinnell, a very conservative little city and one of notable distinction in educational lines, deals only in the very highest

Des Moines Musical Equipment

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Chamber of Commerce Concerts.
Roland McCurdy Course.
April Festival.
Des Moines Orchestra.
Fortnightly Music Club Programs.
Three Music Schools.

grade of musical attractions. Muscatine has a resident orchestra which would be a credit to many a larger city. Mount Vernon bursts forth every spring with one of the best festivals of music to be heard west of Chicago. The school there is one of the oldest in the State. Burlington, with its largest music club membership in the State, is a regular mecca for leading managers of the country, who



Three Apostles of Progress in Des Moines Music, and a Leading Auditorium for Concerts—No. 1, The Coliseum, Where the Chamber of Commerce and Roland McCurdy Give Their Concerts; No. 2, Evelyn W. Rayner, in Charge of the Chamber of Commerce Series; No. 3, George Frederick Ogden, Manager Des Moines Subscription Concerts; No. 4, Gustav Schoettke, Conductor Des Moines Orchestra

generally succeed in placing some good artists each season. Sioux City, with two fine schools and some of the most representative music spirits in her midst, brings annually a fine orchestra and splendid concerts. Ames also deserves a place among the elect of the State for her splendid musical offerings.

The bookings for Des Moines this season leave nothing to be desired in opportunities for the cultural advancement, musically, of her citizens. The oldest established artists' course in the city is conducted by George Frederick Ogden, who is a musical product of Des Moines and has been identified with the city's musical life for a number of years. At present Mr. Ogden is serving the State Society of Iowa Music Teachers as secretary-treasurer, for a period of three years. His concert offerings for this year provide for the appearance of Fritz Kreisler, Nov. 1; Paderewski, Jan. 10; the Zoellner Quartet, with Lois Adler, pianist, Feb. 17, and Ada Sassoli, harpist, Reinald Werrenrath, baritone, and Albert Lindquest, tenor, March 9.

Two New Courses

Two other courses of high-class attractions have entered the managerial field

this year—one under the direction of the Chamber of Commerce, and the other under Roland McCurdy. The Chamber of Commerce is following the movement attempted by other cities for the consolidation of local managerial interests. Its platform is announced as follows:

"The sole object on the part of the Chamber of Commerce in presenting and promoting this course of concerts is to give the citizens of Des Moines opportunities for hearing the best music as interpreted by the most renowned exponents of musical art, and at a price that comes within easy reach of all the people."

Their program for the season follows: Oct. 15, Pasquale Amato and Louise Cox; Nov. 15, Anna Case and Andres de Seguro; Jan. 17, Kathleen Howard, Lambert Murphy and Theodora Sturkowsky; Feb. 14, Harold Bauer and Beatrice Harrison; March 13, Mischa Elman and Lucille Stevenson; in April, a two-days' music festival with the New York Philharmonic Orchestra, under Josef Stransky, and Mmes. Fremstad and Matzenauer, and Signor Ferrari-Fontana as special soloists, in addition to the regular soloists on tour.

Advisory Board

The local management of this course is in the hands of Mrs. Evelyn W. Rayner, and its musical advisory board is headed by Dr. M. L. Bartlett, veteran promoter of musical affairs; Holmes Cowper, dean of the Drake University Conservatory of Music; Frank Nagel, dean of Highland Park Music College, and Louis Gerhardt, director of Des Moines College of Music.

Roland McCurdy, local agent for Charles Wagner of New York, announces the following course: Oct. 13, Mme. Gadski; Nov. 3, Frances Alda, Frank La Forge and Roderick White; Nov. 25, Mary Garden; Jan. 25, John McCormack; Feb. 25, Alice Nielsen, Yolanda Mero, and Jeska Swartz-Morse; March 24, the New York Symphony Orchestra under Walter Damrosch, with Josef Hofmann, soloist. These three courses will interest not only Des Moines but the entire state; and music-lovers may feast within the boundaries of Iowa as never before.

Thirty Orchestral Concerts

The Des Moines Orchestra Society, newly incorporated for the establishing

of a permanent orchestra in this city, has elected the following officers: Emil G. Schmidt, president; Ben R. Vardaman, vice-president; Mrs. H. T. Rollins, secretary, and G. E. MacKinnon, treasurer. Gustav Schoettke has been selected as conductor, having successfully filled that position last year in the orchestra's initial season. The plan of the organization is to provide twenty-five popular-priced concerts on succeeding Sunday afternoons, and five on weekday evenings, at the rate of one each month. The movement is worthy of abundant support and is already indorsed by all the prominent commercial organizations and clubs of the city. Mr. Schoettke is untiring in his efforts and will give an excellent account of himself as the work shapes itself into conformity with the announced plans.

The Fortnightly Music Club, the most prominent one in the city, will not present visiting artists during the year, but will confine itself to an extensive study of Russian music, varying the outline but few times for a study of the oratorio "St. Paul" and the operas, "Carmen," "Prince Igor" and "Fairyland." Mrs. Eli Grimes is the president of the club.

GEORGE FREDERICK OGDEN.

Mme. Povla Frisch Arrives

Mme. Povla Frisch, the young singer who has been so successful in her European engagements and who is to tour America this season, arrived Tuesday morning on the Rochambeau. Previous to sailing she sang in concerts in San Sebastian, Spain, and following the last one was requested by Queen Victoria to sing at the palace. The date fixed by the queen was the day on which Mme. Frisch was booked to sail for America, and so it was impossible for her to give the recital. Her first New York appearance this season will be in Aeolian Hall, in recital Nov. 10. She has many engagements booked for the season.

A son of the Rev. Sabine Baring-Gould, author of "Onward, Christian Soldiers," is now fighting in Flanders with the rank of lieutenant, and it is said that the hymn written by his father has lately been so much sung by his fellow British soldiers as to displace even "Tipperary" in popularity.

"Verdi's 'Traviata' was the opera with which the Berlin Royal Opera began the season.



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MAGGIE TEYTE

An Effort to Encourage Atlanta to Support Concerts as Well as Opera

Alkahest Lyceum Bureau and Newly Organized Woman's Club Striving to Combat Tendency of Public to Center Its Attention Exclusively Upon Metropolitan Opera Season—Possibility That Philharmonic Orchestra Association May Be Revived

ATLANTA, GA., Oct. 7.—Devotees of music in Atlanta began this fall an earnest effort to combat the tendency of the public to "take all its music in one swallow" by planning a number of events worth while, in addition to the Metropolitan Opera season. They hope that, before the season is over, the city reputation for ignoring the notables of the concert world will be overcome and that in future Atlanta may count upon visits of the great violinists, pianists and singers with confidence that they will not waste their talents on empty benches.

Atlanta has a nation-wide reputation as a city of music-lovers through the annual visit of the Metropolitan Opera Company. Gatti-Casazza's great organization has given us six annual feasts and drawn visitors from hundreds of miles around, and it is scheduled for its seventh visit next spring. But the annual week of opera has so far overshadowed less important music that no soloist, no lesser opera company, no fine orchestra has been able to fill a house since the Metropolitan became identified with the city. It is possible that, as in many other places, the most sincere lovers of the best in music cannot afford to spend a great deal on their pleasures and must economize for months ahead to purchase opera tickets, while those who might afford to support both opera and concert care so little about the latter that they go to vaudeville instead. Certain it is that the one or two famous singers booked for Atlanta in the last few years have either been forced to cancel their engagements because of insignificant advance sales or have appeared before lonely little clusters of admirers.

The Alkahest Bureau

To the rescue this year come the Alkahest Lyceum Bureau and the newly organized Woman's Music Club. The Alkahest, under the direction of Russell Bridges, has announced a season in which music forms an unusually large propor-



Russell Bridges, President of the Alkahest Lyceum Bureau of Atlanta, with His Children, Eugenia and S. R. Bridges, Jr. In the Circle, Col. William L. Peel, President of the Atlanta Music Festival Association, Which Has Charge of the Metropolitan Opera Company's Visit

tion of the program. It includes a concert by Mme. Jenny Dufau, coloratura soprano of the Chicago Opera Company; Mme. Cara Sapin, Rafael Diaz and other artists in an operatic concert, and a return engagement of Evelyn Scotney and Howard White, both formerly of the Boston Opera, in a joint recital. Especial emphasis will be placed upon the appearance of David Bispham as *Beethoven* in "Adelaide." Colangelo's Italian band and orchestra are also booked for an Alkahest date.

To Mr. Bridge's indefatigable efforts in arranging his annual lyceum course, Atlanta has owed most of its better music in the last few seasons. The vast size of the Auditorium used (the same which houses the Metropolitan Opera Company) enables Mr. Bridges to supply season tickets to the course of ten numbers for \$1 and \$1.50, and with several thousand tickets sold before the season opens financial success and large audiences are guaranteed.

A New Woman's Club

Under the direction of Mrs. John Doig, a coterie of prominent women have recently organized the Woman's Music Club, which will devote most of its first season to choral work and purposes giving a number of public recitals during the winter. The first appearance of the club will be devoted entirely to the works of Mrs. Lollie Belle Wylie, an Atlanta newspaper woman, who has attained wide reputation as poet and composer. The club will sing her "My Dream Bells" and

"My Fadeless Roses," and there will be readings from her poems.

It is the purpose of the new organization eventually to bring to Atlanta some of the soloists who are successfully appearing in other Southern Cities, but who in recent years have given Atlanta a wide berth. Before this is undertaken, however, it will be necessary so to arouse interest in music that audiences of respectable proportions may be assured.

The Cantata Club, under the direction of Albert Gerard-Thiers, has begun its rehearsals of Chaminade's "Mariners' Christmas," Liszt's "O Salutaris" and Saint-Saëns's "Spring Song."

Pappenheimer Musicales

Some of the best music to be found in Atlanta is open only to a few of the elect who are invited to the Monday musicales at the home of Oscar Pappenheimer, on Ponce de Leon Avenue. Mr. Pappenheimer has rebuilt the handsome home destroyed by fire more than a year ago and the new pipe organ built into the walls of the great music room is even larger and more wonderful in tone than its predecessor. The Pappenheimers have an elaborate collection of ancient and modern instruments, perhaps the largest library of music in the South, including a vast collection of unpublished manuscript music, and their coterie is made up of musicians who play—and listen—for music's sake and without attention to public interest. The musical evenings are given about once a month.

The Sunday afternoon free organ re-

citals at the municipally-owned Auditorium will continue through the winter, but with a new master at the console. Dr. Edwin Kraft, city organist for the last two years, left recently for his old city of Cleveland, and has been succeeded by Charles A. Sheldon, Jr., of Atlanta, organist of Trinity Church, who will continue also to fulfill his duties there. It was Mr. Sheldon who christened the Auditorium organ when the building was opened to the Metropolitan Opera Company. The Metropolitan's conductor discovered the instrument hidden behind the scenery, demanded its use for the cathedral scene in "Tosca" and then remembered he had no organist in his orchestra. Mr. Sheldon was invited to fill the vacancy, and, when the act was ended, received enthusiastic congratulations from the orchestra members.

May Revive Orchestra Association

The return of Mrs. John M. Slaton, the talented wife of Georgia's former Governor, is expected to bring about a revival of the Philharmonic Orchestra Association, which for several years, under her patronage, gave frequent recitals. It was composed of fifty professional and amateur musicians, under the direction of Mortimer Wilson, but it passed out of existence more than a year ago. Friction arising from the necessity of enforcing the union rules for payment of musicians was said to have been the principal factor which brought about its dissolution.

The Atlanta musical colony welcomed an old friend a short time ago in the person of G. Aldo Randegger, a pianist, who played a vaudeville engagement in the city. Signor Randegger was the moving spirit of musical life in Atlanta just before the Spanish-American war, when he was called back to Italy. Some of his Atlanta friends are speculating on the possibility of persuading him to "come home" again and take the direction of a new musical organization.

Another Opera Season

Tentative programs for the 1916 season of the Metropolitan Opera Company's visit already are being discussed by the Atlanta Music Festival Association, a body of prominent business and professional men who have charge of its annual visits, and who, with the general public, underwrite its engagements. It is considered certain that the usual seven performances will be offered and that the repertoire will include at least one of the novelties of the season. The \$60,000 guarantee fund is always over-subscribed within forty-eight hours after the lists are opened, and no subscriber has ever been called upon to cover a loss. Colonel William Lawson Peel, president of the Music Festival Association, is confident that next spring's season will be even more successful than those of the past.

LINTON K. STARR.

Large Enrolment for Dana's Musical Institute

WARREN, OHIO, Oct. 5.—Dana's Musical Institute, Warren, Ohio, Lynn B. Dana, director, recently opened its doors for its forty-seventh year. A large number of pupils have been enrolled. Two new members have been added to the faculty in the persons of Michael Banner of New York, who will head the violin department, and Francis Russell, who will have charge of the vocal department. Large audiences heard the opening concerts, which marked respectively the 1828th and 1829th weekly programs presented by the school forces.

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power to interpret placed
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port" with the composer.
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and September) and was chosen by John
Philip Sousa as soloist with his band for the
first two Sunday night concerts at the New
York Hippodrome. On Oct. 17th Miss Hoff-
man will begin a return engagement of four
weeks at the Strand Theatre, New York,
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MILWAUKEE CHORAL CLUB ENTERS FIELD OF CONCERT MANAGEMENT

A Capella Society Taking Place of Individual Impresarios in Presentation of Noted Artists—Its Own Choral Concerts to Be Continued with Fine Prospects—Arion Club Also Accomplishing Admirable Things for Musical Milwaukee—Chicago Orchestra Series—Auditorium Symphony Concerts Under Municipal Auspices Adding Thousands to Music-Loving Public

MILWAUKEE, WIS., Oct. 10.—There are few thoughts of the European war in the plans announced for this year's musical season in Milwaukee.

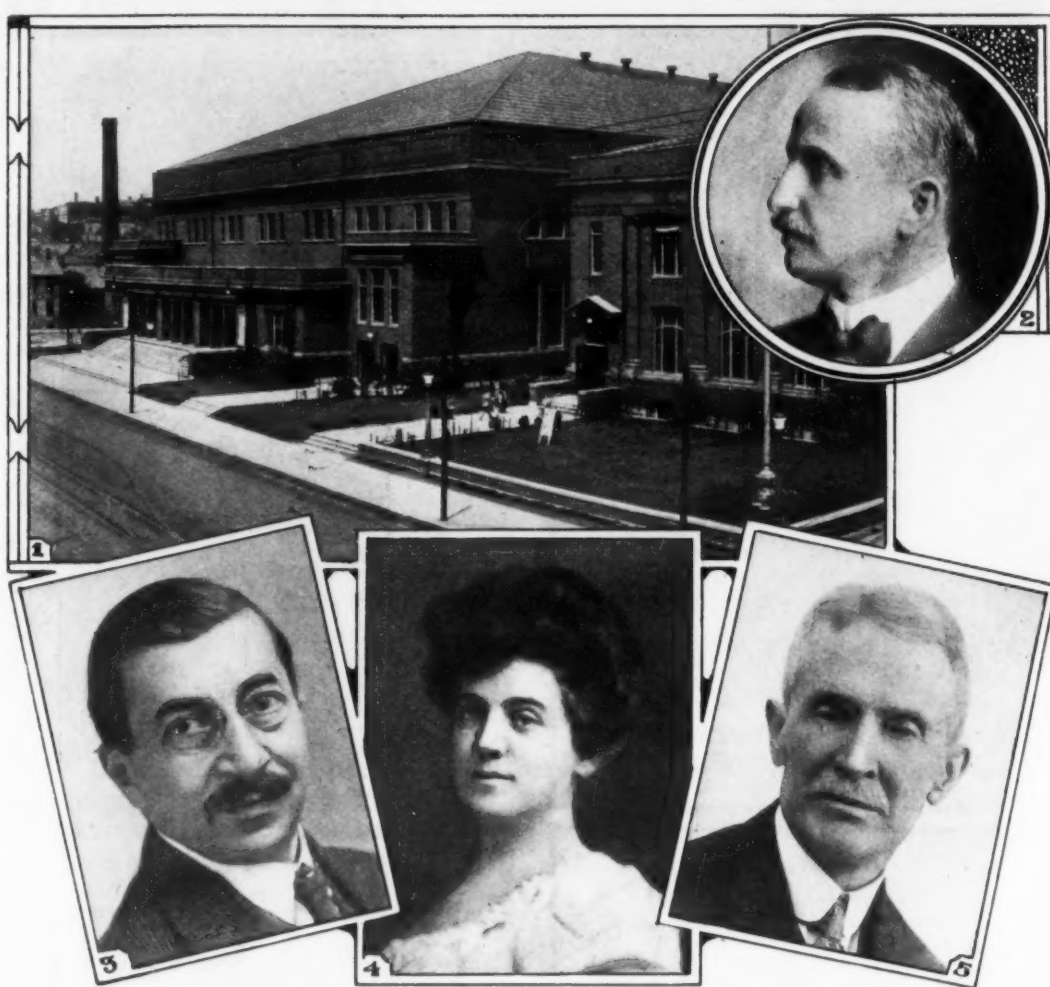
The withdrawal of the Mills-Hollander combination last season from the local concert management field, and of Mrs. Clara Bowen Shepard, who removed to New York City, where her daughter is studying under Mme. Sembrich's instruction, left the city without a musical manager and seemed to threaten at least a temporary discontinuance of the giving of concert series by noted artists. However, the situation was cleared up by the announcement of the A Capella Chorus that, in connection with its customary chorus concerts, there would be given, under its management, recitals by four famous musicians—Paderewski, Melba, Kreisler, Farrar—and a concert by the Boston Symphony Orchestra under the direction of Dr. Carl Muck; the Boston Orchestra was presented Oct. 5. Coupled with the plans announced by the Arion Club, the Musical Society, the Orchestral Association, the Auditorium Symphony Orchestra, the Lyric and other glee clubs, this determination of the A Capella Chorus assures a fruitful season for Milwaukee.

"We believe," said William Boeppler, the energetic director of the A Capella Chorus, who was largely instrumental in

Some of Milwaukee's Musical Resources

Auditorium Symphony Orchestra—a municipal organization.
A Capella Chorus, which manages concerts of visiting artists in addition to its own.
Arion Club's Concert Course.
Seven other flourishing music clubs.
Orchestral Association, which presents the Chicago Orchestra in series of ten concerts.
Three music schools or conservatories of first importance.

arranging the splendid series, "that Milwaukee is deserving of the highest in musical art, and that our onerous undertaking will prove a financial success seems to be assured by the prestige and wide clientele of the A Capella Chorus. More than 2,800 seats will be available in the city auditorium main hall, where the concerts will be held; by arranging for season tickets the chorus makes it possible to hear the concerts at prices ranging from \$0.71 to \$1.15, which, indeed, are unusually low prices for attractions counting names world-known. Nevertheless, there will be no raising of prices for the customary chorus concerts, the organization depending upon the appeal



No. 1—Milwaukee City Auditorium, Where the Auditorium Symphony Orchestra Gives Its Concerts. No. 2—William Boeppler, Director of the A Capella Chorus, Which Presents Paderewski, Melba, Farrar and Kreisler. No. 3—Richard Koebner, Secretary of the Orchestral Association, Which Presents the Chicago Symphony Orchestra in a Series of Ten Concerts. No. 4—Mrs. Louis Auer, President of the MacDowell Club. No. 5—Charles W. Dodge, Veteran Music Teacher and Accompanist for the Arion Club Since 1878.

popular prices should make for meeting expenses of the undertaking."

Following Dr. Muck's admirable organization comes Miss Farrar, who will be heard Nov. 19; Mme. Melba's recital, Dec. 3, will precede a part-song concert of compositions in German and English given by the chorus, Katherine Clarke, contralto, the Strassen Trio and Hilda von Taube, violinist, a European "prodigy." Fritz Kreisler, violinist, will be heard on Feb. 11 for the first time in many years in Milwaukee, and he will be followed by Paderewski in March. The A Capella Chorus will terminate this impressively auspicious season with a performance, May 5, of Handel's oratorio, "Judas Maccabeus," which has not been heard in this city before. The principal parts in the production will be taken by Letitia Gallaher, soprano, of the Chicago Opera Company; Mrs. Cora Brinkley-Dochner, soprano; Warren Proctor, tenor, of Chicago, and Frederic Martin, basso, of New York.

The officers of this energetic and forward looking society are: Charles H. Moeller, president; William Butzke, vice-president; G. E. G. Kuechle, secretary; A. F. Mack, treasurer. William Boeppler is the able director.

Arion Club's Fine Course

Another musical organization which has accomplished fine things for the city, and is one of its most characteristic societies, is the Arion Club. In connection with its customary chorus programs this club, under the direction of Daniel Protheroe, has arranged to present as soloists, in three part-song concerts to be given at the Pabst Theater, Mme. Julia Claussen, the Swedish contralto, and C. W. Dodge, pianist, Nov. 4; Dan Beddoe, tenor, and Gertrude Bates, violinist, March 21, and Olive Kline, soprano, and Enrico Tramonti, harpist, of the Chicago Symphony Orchestra, May 27. The an-

nual performance of "The Messiah" will be given Dec. 28; the soloists have not yet been engaged.

A feature of the Arion Club's work is the musical competition held each year, at which instrumental and vocal soloists, choruses and quartets contest for silver cups and gold medals. The Arion Juniors also take part in the contest in their own department. The contest this year will be held Feb. 22. The Junior Arion Chorus, which is composed of 400 children, under Dr. Protheroe's direction, has made very considerable progress and attracted wide attention; the chorus has been chosen as its chief musical attraction by the Wisconsin Teachers' Association for this year's convention and will present a program for the teachers at the City Auditorium Nov. 5. Charles W. Dodge is the Arion accompanist; one of Milwaukee's best known teachers of music, he has served as accompanist for the club since '78.

Also of the first importance in this season's activities is the series of ten concerts which the newly organized Orchestral Association plans to have given at Pabst Theater by the Chicago Symphony Orchestra, under Frederick Stock. The success of the series financially is virtually assured as the greater part of the seats for the season have already been sold. Most credit for the successful handling of the undertaking must go to Richard Koebner, who has been tirelessly active in promoting Milwaukee musical enterprises for many years. The officers of the association are: William C. White, president; Henry C. Schrank, vice-president; Richard Koebner, secretary; Erich C. Stern, treasurer. Dr. C. A. Harlo, Galbraith Miller, Jr., Benjamin Poss, Margaret Rice and Claire Jacobs are the directors. The purpose of the organization is to encourage Milwaukee musical activities by actively aiding and by managing various musical enterprises.

So far the association has made only one other engagement for the season, that of Arthur Shattuck, pianist. A grand opera season was considered, but this will not be taken up until next year for final negotiation.

Municipal Orchestra's Splendid Work

The municipal Auditorium Symphony Orchestra rises from its violent and triumphant struggle with the moving picture interests that threatened to end its life, stronger and more hopeful than ever. No doubt music-lovers will manifest their keen interest in the orchestra's welfare by an even greater attendance at the concerts than last season when they were heard by 60,000 persons; for the orchestra's success in giving admirably the best symphonic music at moving picture prices has brought music to a great audience. This is one of the most hopeful developments in the local music situation, inasmuch as it is widening the concert audience and awakening the city as never before to the benefits and importance of music.

Beginning Nov. 7, the orchestra will present twenty-two concerts. The city has subscribed \$3,500 to meet preliminary expenses. The orchestra has been materially strengthened; more than \$900 worth of symphonic music has been purchased; more rehearsals have been made possible, and the acoustics of the hall at the Auditorium improved; so that music-lovers will hear finer concerts than ever at prices ranging from ten cents for a single seat to \$5 for season box tickets. The motion picture interests are now attempting to prevent those musicians who play at their theaters from attaching themselves to the orchestra, but whatever success may attend their efforts will have no effect upon plans for the season. Of interest from a managerial standpoint is the practice of providing a soloist for each concert; but three soloists have been engaged so far.

City of Many Clubs

An active season is also in prospect for the Milwaukee Musical Society, one of the oldest of the local clubs; for the MacDowell Club, the Tuesday Club, the Catholic Choral Club, the Männerchor, Lyric Glee Club and the Handel Choir. The Musical Society will present Bruch's "Lay of the Bell" Nov. 8, when Elsa Kellner, soprano, Charlotte Peege, contralto, Paul Reimers, tenor, and Horatio Connell, baritone, will be heard as soloists. A feature of the performance will be the depiction of the moods that the oratorio inspires, in "living pictures" by dancers under direction of Franz Kichner of the Pabst German players. Haydn's "The Seasons" will be presented on April 10, and Theodore Spiering will be heard as soloist at a part-song concert Jan. 31. Another engagement is the Auditorium Orchestra.

Among the MacDowell Club's promising events is the engagement of the Flonzaley Quartet, Nov. 11, for a concert at St. John's Auditorium. The club, which is the leading women's music association, is also organizing a chorus. The Catholic Choral Club, the Lyric Glee Club, the Männerchor and Handel Choir plan a busy season of chorus and part-song concerts, with soloists.

Amateur grand opera, now well established here, will be represented by production of "Fra Diavolo," Nov. 11 and 12, and "Pinafore" and "Cavalleria Rusticana," in April, by the Opera Association of the Marquette University Conservatory opera school, under direction of Louis LaValle, baritone, and William Matchette, conductor. The Wisconsin Conservatory of Music has organized a chorus and will present an oratorio in the spring, under direction of William Boeppler. The Wisconsin College of Music will have a newly organized orchestra to be conducted by Frederick Fredericksen, violinist, of Chicago.

J. E. MCCARTHY.

Mary A. Cryder, the manager, of Washington, D. C., has returned from her cottage, Beethoven-by-the-Sea, at Rehoboth Beach, Del.

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whole she was at her best in the German songs. In these her
enunciation was most distinct and her interpretation most ef-
fective."—The Boston Herald, April 9, 1915.218 Tremont St.
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Newly Formed Male Chorus to Present Destinn in First Concert—Mozart Choral Features American Artists—Women Organists in Unique Organization—Music Department of New Methodist College to Have Philharmonic Society—Club's Scholarships

DALLAS, TEX., Oct. 5.—The season of 1915-16 promises to surpass all others in the brilliant array of artists to be presented by the various clubs. The wonderful growth of musical appreciation and demand for the best in all lines has inspired the various directors interested in supplying the demands of music-lovers and students.

With a population of 130,000, Dallas is rapidly forging to the front as an educational and music center. St. Mary's College, Dallas University, Terrell School, Highland Park Academy, Ursuline Academy, Hockaday School, Powell Training School—all have music departments with a complete corps of teachers, and now the new Southern Methodist University has completed organization of its music department. In addition to these, the Hahn Music School and Bush Temple Conservatory fill an important place in the life of music.

Chorus, Orchestra, and Band

One of the features of the music department of the new Southern Methodist University will be the Philharmonic Society. This organization, it is said, will combine the activities of a chorus, orchestra, and concert band.

The Schubert Choral Club is a long-established organization of women, with a membership of forty trained voices. Harriet Bacon MacDonald, director and accompanist, has been untiring in her efforts to raise the standard of work and has succeeded admirably. And she has had valuable support from Mrs. Eugene Bullock, the accomplished and popular president. The club will present John McCormack on Dec. 7; Yvonne de Tréville, Feb. 7, and the Zoellner Quartet, April 25. The following are the officers:

Harriet Bacon MacDonald, director and accompanist; Mrs. Eugene Bullock, president; Mrs. Tom Flinty, Jr., first vice-president; Mrs. R. T. Stiles, second vice-president; Mrs. L. G. Phares, third vice-president; Mrs. J. E. Cunningham, recording secretary; Mrs. H. O. Washburn, corresponding secretary; Mrs. Wesley P. Mason, financial secretary; Mrs. Henry Collins, treasurer; Mrs. J. H. Cavendes, press correspondent; Katherine Trumbull, librarian; Stella Porter, assistant librarian; Mrs. J. H. Fuller, parliamentary; Executive committee: Mrs. Shirley M. English, Mrs. Tom Bates, Mrs. Callender Johnson, Mrs. J. R. Cole.

Mr. Ormesher's Chorus

A new choral organization is the Dallas Male Chorus. It will present Emmy Destinn on Nov. 8. She is the only artist booked as yet. David L. Ormesher is the conductor; E. B. McConnell, treasurer; J. D. McLeod, press correspondent; music committee, Messrs. Smith, McConnell and Cobb.

The Mozart Choral Club and Orchestra was organized fifteen months ago, and has a membership of fifty mixed voices and an orchestra of twelve instruments. The club has confined its work to opera choruses, except in the encore numbers.

Brings American Artists

The club will make a feature of American artists this season and will present to Dallas: Reed Miller and Nevada Van



Two of Dallas's Musical Leaders and Its Largest Auditorium. No. 1, Earle D. Behrends, Conductor and President, Mozart Choral Club; No. 2, Fair Park Coliseum, Seating 5,000, Where Farrar Concert Is to Be Given; No. 3, Harriet Bacon MacDonald, Conductor, Schubert Choral Club

der Veer, Nov. 5, in the inaugural concert of the season; Geraldine Farrar, with Ada Sassoli, Reinald Werrenrath and Richard Epstein, Jan. 12, 1916, at the Fair Park Coliseum, the largest auditorium in the city; Maud Powell, Feb. 25; Harold Henry, March 21. The officers of the club are:

Earle D. Behrends, director and president; Mrs. Wesley P. Mason, vice-president; Earle Henry, recording secretary; Lillie Swann, corresponding secretary; Mrs. Earle D. Behrends, financial secretary; Alvah Mannan, treasurer; Maurice Petermann, librarian; Glenn Addington, assistant librarian; Mrs. C. E. Tinnon, press correspondent; Mrs. Cora E. Behrends, business manager; C. E. Tinnon, property manager; executive committee, Mrs. R. I. Corpening, Mrs. F. H. Austin, E. C. Biesl and J. Ollie Humphreys.

Only Club of Its Kind

One of the youngest organizations is that of the Women Organists, which dates from January. It is unique in that it is the only organization of its kind in the United States, so far as known. Its object is to promote interest in organ music and to give students the benefit of appearing in recital when they are

Roll Call of Dallas Music Forces

Four Choral Clubs.
Mozart Club's Orchestra.
Club of Women Organists.
Music Study Club.
Artist Concerts of Three Clubs.
Two Music Schools.
Music Departments in Eight Institutions.

prepared. It will present famous organists from time to time and its influence is bound to be beneficial. The officers are the following: Mrs. J. H. Cassidy, president; Alice Knox Ferguson, first vice-president; Marjorie Roach, second vice-president; Louise Oram, secretary; Martha Little, treasurer.

The Wednesday Morning Choral Club, another one of our popular women's organizations, has a circulating library through which it will loan musical literature, books, songs, choral music, etc. The club recently offered a prize for the best song composed by a Texas musician on the "Blue Bonnet," the state flower.

Offers Ten Scholarships

The club offers ten scholarships for next year, as follows: Voice, Mrs. Mamie



retary; Mrs. Elbert Dunlap, treasurer; Mrs. W. G. Achenbach, librarian; Mrs. Russel V. Rogers, parliamentary; program committee, Mrs. Julius A. Jahn, Mrs. W. J. Lawther and Martha Rhea Little.

EARLE D. BEHREND'S.

Mary Cavan, the American soprano, who has sung in Prague and Hamburg since leaving the Chicago Opera Company, will remain this season in Germany, where she is "coaching" with Franz Emerich of Berlin.

Mrs. F. H. Blankenship, president; Mrs. S. J. Hay, vice-president; Marie Everman, sec-



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"The Apollo Club has introduced many notable soloists and that it intends to maintain this reputation is evidenced by the fact that last evening we heard for the first time that wonderful soprano Olive Kline. She is in every way a magnificent artist with a voice of supernal quality."—*Minneapolis Tribune*.

Soloist at Ann Arbor Festival.

"Miss Kline was given a fine opportunity to display the strength and beauty of her voice. She sang most impressively with a sweetness and purity of tone that made the role of 'Allys' most interesting."—*Detroit Tribune*.

**Soloist with The Rubinstein Club,
Washington, D. C.**

"Miss Kline is one of the new sopranos of great promise. Her voice has a fresh young loveliness and she sings with the enthusiasm and understanding of the true artist. She received a veritable ovation."—*Washington, D. C., Herald*.

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"BUMPER" CROPS AID KANSAS CITY'S MUSIC

Agricultural Prosperity in Surrounding States Gives Stimulus to Musical Operations in This Community—Managers of Two Concert Courses Change Methods of Disposing of Season Tickets—Orchestra to Add Popular Concerts—Two Ballets Coming

KANSAS CITY, MO., Sept. 27.—The musical season has opened with added impetus due, possibly, to the prosperous agricultural year throughout the surrounding States, Nebraska, Iowa, Kansas, Missouri and Oklahoma. All of the music teachers are unusually busy and both the Kansas City Conservatory of Music and the Horner Institute of Fine Arts report a record enrollment. The several concert series have had splendid advance sales.

On account of the change in the plan

Kansas City's Music Summary

Symphony Orchestra.
Two Managerial Firms.
Two Conservatories.
Two All-Star Artist Courses.
Shostac Trio, Quartet and Student Orchestra.
Two Choral Clubs.
Week of Opera by Resident Singers.
Kansas City Musical Club.
Big Events in Convention Hall.
New Hall for Concerts.

of management of the Symphony Orchestra, Carl Busch, conductor, no definite announcement has been made, but it expects to give the usual concerts with an addition of popular concerts.

Fritschy Concert Series

Mr. and Mrs. Walter A. Fritschy of the Fritschy Concert Direction will present their usual interesting series of nine concerts by famous artists, many of whom have never been heard here before. Beginning with Frieda Hempel Oct. 19, the series will introduce Lambert Murphy, Eleanor Spencer, Mischa Elman, Anna Case, Cecil Fanning, Ossip Gabrilowitsch, Clara Clemens-Gabrilowitsch, Louise Homer, the Zoellner Quartet, Pablo Casals, Paul Reimers, tenor, Giovanni Zenatello and Maria Gay. These concerts are given on Tuesday afternoons in the Schubert Theater. Aside from these Mr. and Mrs. Fritschy usually give several evening concerts, which they announce later in the season.

Miss Mitchell's Attractions

Myrtle Irene Mitchell has adopted a new plan for the sale of season tickets for her offerings. Out of the seven concerts, the patrons may choose any four they prefer for the nominal sum of \$5. Emmy Destinn will open the series on Nov. 12. The other attractions are Ruth St. Denis with her orchestra and company, Nov. 26; San Carlos Opera Company for a week of six performances; Minneapolis Symphony Orchestra, Feb. 13; Albert Spalding and Andres de Seguro, March 3; Yvette Guilbert and company, Jan. 14; New York Philharmonic Orchestra, in a special "Parsifal" program for Good Friday, and Paderewski, on a date not settled.

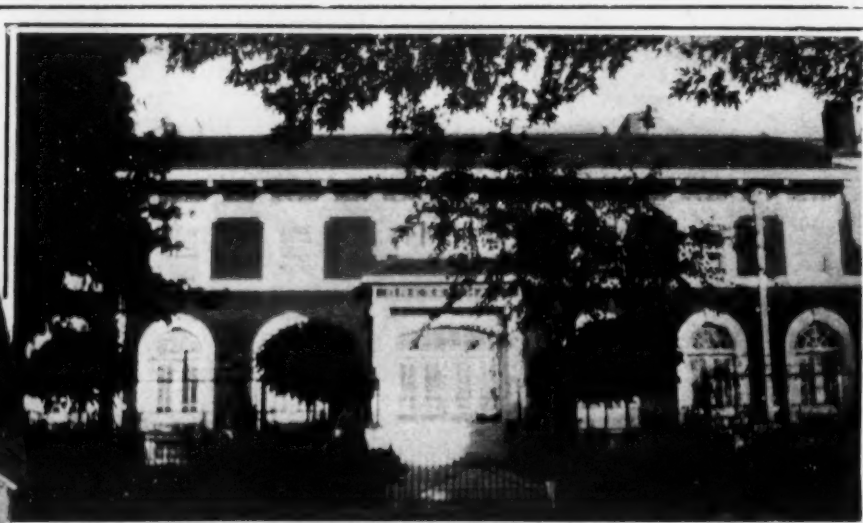
Clarence D. Sears, director of the



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Projectors of Kansas City's Musical Events and Their Settings. No. 1, Myrtle Irene Mitchell, Concert Manager; No. 2, Clarence D. Sears, Conductor, Schubert Club; No. 3, the New Drexel Hall, Where the Schubert Club Series Will Be Given; No. 4, David Grosch, Conductor, Kansas City Choral and Oratorio Society; No. 5, Athenaeum Club, Where Local Recitals Are Given; No. 6, Walter A. Fritschy and Mrs. Fritschy, Concert Managers, at Lake of the Forest; No. 7, Henri Shostac, Director, Kansas City Quartet, and Mrs. Shostac

Schubert Club and organist at St. Paul's Episcopal Church, has changed the plan of the series to be given by the club. The tickets to the three concerts are to be by private subscription and on invitation. The concerts will be given in Drexel Hall, a beautiful new hall which has become very popular for exclusive affairs. An artist will assist at each concert. Mr. Sears has also announced a series of monthly organ recitals at St. Paul's, at which he will present an artist pupil in an excerpt from Oratorio.

Mr. Shostac's Activities

Henri Shostac, who came here last year as concertmaster of the Symphony Orchestra, has made a prominent place for himself in the musical life of this city. He is a violinist of unusual attainments and everything in which he is active is of the highest musical standard. Mr. Shostac will give his recital early in the fall, in which he will be assisted by his wife, Ray Shostac, who is also an accomplished violinist. He has organized a splendid quartet and trio. The Shostac String Quartet will be heard in three concerts at Morton's Hall, and the trio will give two concerts. Mr. Shostac will also be heard in two sonata

evenings with different pianists and will conduct an orchestra of his own pupils in five concerts.

New Chorus Enlarged

David Grosch, director of the Kansas City Choral and Oratorio Society, has enlarged his chorus to 150 voices. This organization has been active only one season, but it is already doing most commendable work. "The Messiah" will be sung about Christmas time.

The Kansas City Conservatory of Music will give its usual week of grand opera in May. Ottley Cranston and Louis Collier Cranston, directors of the enterprise, have announced "Il Trovatore" as the new opera. "Carmen," "Aida" and "Martha" will also be sung. The management of Convention Hall will bring the Diaghilew Imperial Russian Ballet this fall and in March the Boston Grand Opera Company, with the Pavlova Ballet, will be presented.

Annual Shrine Concert

For the annual concert under the auspices of the Shrine, Mary Garden has been secured and will sing in Convention Hall, Nov. 18.

The Kansas City Musical Club has

planned an interesting course of study for the several departments. The vocal department will make a study of American composers, the piano department, French and German composers, the violin, "Music and Poetry," inter-relation of these two Arts and the student department, composers of the nineteenth century.

MAUD RUSSELL MACDONALD.

Only New York Concert of Melba

Mme. Melba is scheduled to give a concert in Carnegie Hall, Sunday afternoon, Oct. 31. This will be her only appearance in New York this season.

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*Important Announcements for 1916-1917 Season
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STAR ATTRACTIONS AT LOW PRICES FOR OMAHA

Retailers' Association and Municipal Auditorium to Offer World-Famous Artists and Two Great Orchestras in "Pop" Concerts—Novel Activities of Mendelssohn Choir, Study Orchestra and Harp Ensemble—Big Increase in Music Club's Membership

OMAHA, NEB., Oct. 5.—Unusual richness is promised in the coming musical season to be fittingly inaugurated on Oct. 7 by the Boston Symphony Orchestra, the first stellar attraction offered by the Associated Retailers of Omaha in a series of charity concerts at the Auditorium. The remaining four concerts of the course will present Geraldine Farrar, Melba, Kreisler and Paderewski, and all these artists will be heard by subscribers at popular prices.

"In terms of dollars," to quote from the announcement, "the risk assumed for these five concerts is record-breaking." To the energy of Lucian Prior, as local manager, the public is to a large extent indebted for so unusual an opportunity.

City as Concert-Giver

The Auditorium, having on a recent date become the property of the municipality, has, through Charles A. Franke, manager, booked a number of remarkable attractions, also at popular prices, including Johanna Gadschi, Mary Garden, San Carlo Opera Company, John McCormack, Alice Nielsen, David Bispham and the New York Symphony Orchestra. In addition to these the affable Mr. Franke all but promises a series of Sunday concerts at a nominal fee of ten cents, for which the best local talent will be engaged.

One of the most intensely active organizations of Omaha is the Mendelssohn Choir of Omaha, Thomas J. Kelly, conductor, organized some years ago for the study of beautiful choral singing rather than the giving of concerts or the presentation of great works. The conductor has felt the growing need for the art of choral singing as opposed to the too frequent idea: "We must give a concert or a festival, so let's organize a choral society." The Mendelssohn Choir for two whole seasons did not sing a note in public, although the type of musician-ship in the organization was a more than average one. Even now the Choir sings only twice a year. The time was spent, not in learning the notes, but in securing beautiful effects and applying the laws of diction, true diction, to the choir just as it would be studied by the soloist.

Study Choir's Purpose

Since its organization the Mendelssohn Choir has studied and presented "Elijah," singing many parts of it which are usually cut in concerts and festivals, and has created added interest in



A Representative Section of Omaha's "Who's Who" in Music—No. 1, Loretta De Lone, on the Right, and Her Harp Ensemble; No. 2, Mrs. John Haarmann, Leader, Music Department, Omaha Woman's Club; No. 3, Mrs. S. S. Caldwell, President Tuesday Musical Club; No. 4, Charles A. Franke, Manager Municipal Auditorium; No. 5, Thomas J. Kelly, Conductor of Mendelssohn Choir, and Mrs. Kelly; No. 6, Lucian Prior, Local Manager, Retailers' Association Concert Course

the work for the less musical portion of the audience by presenting beautiful excerpts from it. Verdi's Manzoni "Requiem" has also been studied in its entirety, and this year the oratorios "Messiah" and "St. Paul" are being studied with the most careful analysis, completing the work of last season.

Most modern music of the Russian, English, American and German schools has been studied, and this year, in addition to other modern things, the Choir is making a specialty of the music of

Omaha's Musical Inventory

Two All-Star Series at Popular Prices.
Auditorium Operated by City.
Mendelssohn Choir.
Chamber Music Society and Study Orchestra.
Harp Ensemble.
Conservatory of Music.
Tuesday Musical Club.
Women's Club Music Study.

the colored race, Coleridge-Taylor and H. T. Burleigh being chosen for certain types (the Indian works of the former have been done with orchestra by the choir). Some Irish airs of antiquity are being arranged by the conductor for this season's work. Clarence Lucas, the well known Canadian composer, will be represented by his new madrigal, "The

Bells" (Edgar Allen Poe) and by one number dedicated to Mr. Kelly and the choir.

The indefatigable Henry Cox continues to wield a wide influence in the musical life of this community. The Henry Cox Quintet, composed of Henry Cox, Edwin Clark, Mrs. Cox, Eloise West and Madge West is the center, as it were, of the pivotal organization—the Omaha Chamber Music Society, around which the Omaha Symphony Study Orchestra revolves. Mr. Cox possesses a library of chamber music said to be the most extensive in the West and is himself an arranger of no mean ability, having lately arranged for orchestra a set of six songs for women's voices, a Bourrée of Handel and a Pastorale of Scarlatti. A special study is being made by the organizations under his direction of accompaniment work not only for itself but to afford local soloists opportunity to do advantageous concerted work. The orchestra meets once a week, beginning early in September, and will fill a number of concert engagements during the season.

Another local organization unusual and interesting in character is the ensemble of harps under the direction of Loretta de Lone, solo harpist and former member of the Minneapolis and Pittsburgh Symphony Orchestras. Miss de Lone, who is the originator of the classic novelty, the Harpalogue (readings with harp accompaniments composed by herself), will fill a number of local and Chicago concert engagements during the season.

Conservatory Strengthens Faculty

The Omaha Conservatory of Music opened Sept. 20 for the season 1915-16 with exceptionally brilliant prospects. The director, Nathaniel E. Ried, has secured the services of Alexander Wurzbacher, Austrian pianist; Johannes Brill, violinist, late of the Municipal Conservatory of Hanover, and also a well known concert artist, and Patrick O'Neil, Irish tenor, of European experience in opera. Sigmund Landsberg, Omaha's pianist-composer, is a welcome addition to the faculty, as is also Mary Sullivan, violinist. With these new names are added to an already strong faculty, including such teachers as Ben Stanley, Carol Marhoff, Frances Baetens and Edith Wagoner, the conservatory looms prominently in this part of the country as an institution of exceptional teaching strength.

The increase in the membership of the Tuesday Musical Club (Mrs. S. S. Caldwell, president) since its organization last spring has exceeded the wildest anticipations. Indeed, it has about reached a point where a limit will again be neces-

sary. As chairman of the program committee Mrs. Crofoot announces the following program for the season:

Tuesday Music Club Programs

Artist recitals: Harold Bauer and Louise Homer at the Boyd Theater, and the Zoellner Quartet at the Fontenelle. Regular programs, at Hotel Fontenelle, on first Tuesdays in the month, to be participated in by the West Sisters' String Quartet; Beulah Dale Turner, soprano; Hazel Smith Eldridge, contralto; Ruth Flynn, pianist; Hazel Silver, soprano; Emily Cleve, violinist; Edith Wagoner, pianist; Mary Munchoff's pupils; Mrs. Silver's Quartet, Emily Weeks Drunghoul, pianist; Omaha Symphony Study Orchestra; Louise Jansen-Wylie, soprano; Marie Bush, pianist, and students on a special program.

The music department of the Omaha Woman's Club, under the enthusiastic leadership of Mrs. John Haarmann, will, for the second season, study the opera.

EDITH S. WAGONER.

Samuel Gardner Scores with Stock Orchestra

Samuel Gardner, the gifted violinist, made his first appearance as soloist with the Chicago Symphony Orchestra, Frederick Stock, conductor, in Galesburg, Ill., on Oct. 6, playing the Tchaikowsky Concerto. His success was notable. He has been engaged for six solo appearances with this orchestra, two of them being in Chicago.

Lazar S. Samoiloff, the Russian baritone and vocal instructor, and Mrs. Samoiloff, held what was described as a "neutral musicale" on Oct. 3, at their studio in Carnegie Hall. The guests of honor were Johannes Sembach, eminent German tenor of the Metropolitan Opera, and Mrs. Sembach.

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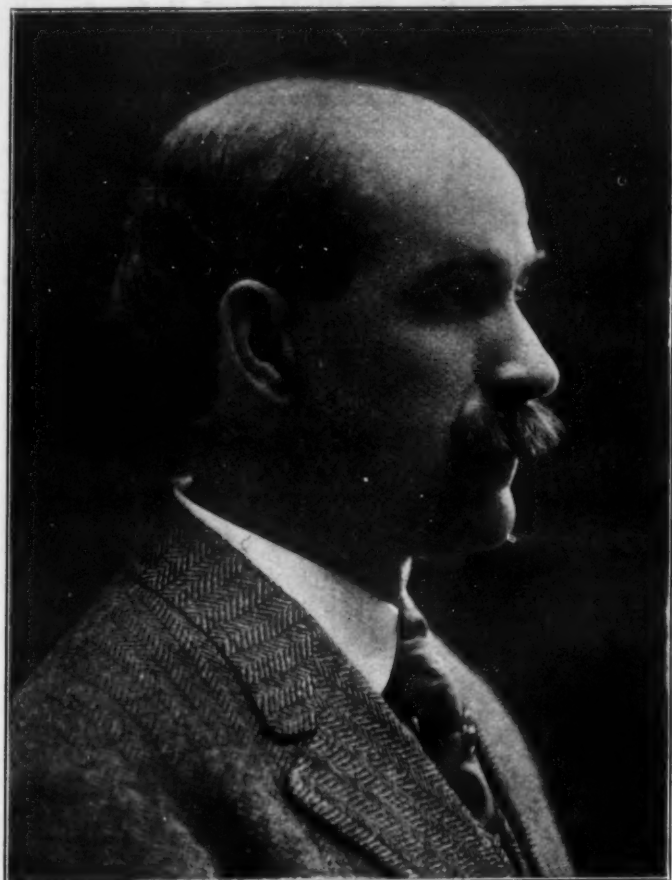
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ST. PAUL, MINN., Sept. 27.—Announcements for the season in St. Paul reveal both a real desire for musical self-expression and an equally sincere desire for the best of musical entertainment. These ambitions find expression in the reorganized St. Paul Choral Art Society, Leopold G. Bruenner, conductor; the proposed Philharmonic Orchestra, Joseph Sainton, director; the series of concerts, under the auspices of the St. Paul Institute, by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor; the many and varying activities of the Schubert Club, the expected appearance of the combined Boston Grand Opera and Pavlova companies, under the local direction of Oscar Kalman, and of the San Carlo company, under L. N. Scott's management at the Metropolitan Opera House.

The Schubert Club has planned a season embodying events which are important both in themselves and in the constructive life of the city. So broad is the scope of this club and so related

Factors in St. Paul's Musical Life

Schubert Club's Artist Recitals, Lectures, Musicales for Local Artists, Educational Courses and Philanthropic Enterprises.

Symphony Season by Minneapolis Orchestra.

St. Paul Philharmonic Orchestra, Choral Art Society.

Season of Opera and Ballet under Oscar Kalman's Local Management.

Operatic Season and a Ballet Season under L. N. Scott's Management.

St. Paul Auditorium, Which Has the Largest Stage in the Country and the Most Adaptable Seating Arrangement.

to various educational, industrial, philanthropic and social organizations that it is recognized and acclaimed as "a civic institution." It has now reached the age of forty-four years and, with a membership of more than 1000, is the oldest, largest club in Minnesota.

The outstanding features of the club's activities for the approaching season will be its series of artists' recitals, three in number, as follows: Emilio de Gogorza, Oct. 16; Percy Grainger, Feb. 3; Trio de Lutèce, in April; the long-anticipated visit of John C. Freund, who will deliver his lecture on "The Musical Independence of America," Oct. 29; ten fortnightly musicales by artist members of the club; section musicales, fifteen or more in number, by active and student members. The subjects to be studied and illustrated in the section meetings are "The Influence of the Folk Song on Modern Music" and "Hungarian, Polish and Bohemian Music," the latter constituting the sixth chapter of musical history studied in as many consecutive years.

The extension work involves musical instruction, to the extent of 200 lessons



No. 1—Center, Mrs. Warren S. Briggs, President of the Schubert Club of St. Paul; Right, Henrietta Willius, Chairman of the Press Committee of the Schubert Club. No. 2—Edmund A. Stein, Assistant Manager Minneapolis Symphony Orchestra, in Charge of St. Paul Series of Concerts. No. 3—St. Paul Auditorium

a month, given on terms making it available to those whose musical education would otherwise be neglected; philanthropic programs, to the number of sixty or more, in factories, hospitals, municipal and State institution; a bureau for securing professional engagements for young musicians who are encouraged thereby to continue lessons, and co-operation, so far as possible, with educational institutions of St. Paul.

Annie C. Crosby is in charge of the fortnightly programs by artist members; Gertrude E. Hall, of the active section; Marie Hartsinck, of the students' section; Mrs. C. A. Guyer, of the students' bureau; Mrs. Loevinger, of the music school, and Mrs. F. H. Ellerbe, of the philanthropic work. Mrs. Warren S. Briggs is the president. Henrietta Willius is the chairman of the press committee.

Additional Symphony Concerts

Edmund A. Stein, assistant manager of the Minneapolis Orchestra and in immediate charge of the St. Paul series of concerts, announces a larger advance sale of season tickets than last year, and this, with the prospect of twelve concerts instead of eight with a corresponding advance in price of tickets. This would seem to indicate that the love of music itself is, more than all else, the dominating factor in St. Paul patronage. Civic pride cannot be said to enter into

the enjoyment or support of the Minneapolis Orchestra in St. Paul. There is no sense of duty expressed in its patronage, which is offered, with exceptional cases, only in response to the demands of musical taste, a tribute to the intrinsic merit of the orchestra, as well as to the aesthetic requirements of St. Paul.

The programs for St. Paul are identical with those of Minneapolis. The dates for the concerts are Oct. 21, Nov. 4 and 18, Dec. 2, 16 and 30, Jan. 13 and 27, Feb. 10 and March 9, 16 and 30. The soloists are Frieda Hempel, Arrigo Serato, Johanna Galski, Ossip Gabrilovitch, Richard Czerwonky, Olive Fremstad, Cornelius van Vliet, Julia Claussen, Harold Bauer, Kathleen Parlow and Julia Culp.

Symphony Concerts by Minneapolis Orchestra Increased in Number for This Season—Local Philharmonic Orchestra and Choral Art Society to Resume Activities—Season of Opera and Ballet Promised—St. Paul's Auditorium Unique in Its Adaptability to All Kinds of Musical Enterprises

witsch, Richard Czerwonky, Olive Fremstad, Cornelius van Vliet, Julia Claussen, Harold Bauer, Kathleen Parlow and Julia Culp.

The affairs of the St. Paul Philharmonic Orchestra are in abeyance on account of the illness of Joseph Sainton, its conductor. It is expected that the series of twelve popular concerts previously announced for Sunday afternoons will be given, even though the dates are postponed.

Choral Society Reorganized

The St. Paul Choral Art Society has reorganized and begun rehearsals under Mr. Bruenner, the founder and the only leader the society has known. The co-operation of municipal authorities is indicated in the proffered use of rehearsal rooms in the City Hall. The first concert will be given in November in the St. Paul Hotel. Graham McNamee will be the soloist. Two other concerts will complete the series.

It is with reasonable assurance that Oscar Kalman looks upon an expected season of grand opera at the Auditorium in January. The combined forces of the Boston Company and Pavlova Ballet are the attraction. The proposed repertoire consists of "Madama Butterfly," "Carmen," "The Love of Three Kings," Gluck's "Orfeo" and Auber's "Dumb Girl of Portici." Mr. Kalman also expects to bring the New York Symphony Orchestra, Walter Damrosch, conductor, to the Auditorium in January.

L. N. Scott's important musical attractions include the San Carlo Opera Company and the probable appearance of the Diaghilew Imperial Russian Ballet of the Metropolitan Opera House.

St. Paul's Unique Auditorium

The St. Paul Auditorium stands unique among auditoriums. It is large, comfortable, convenient, well appointed and architecturally effective. The feature which places it in a class by itself is its flexibility. The general plan of the building, which covers a site 181 ft. by 301 ft., is based on the use of an arena 125 ft. by 200 ft., surrounded by boxes. The architects devised a system of pivoted boxes, enabling a portion of this space to be formed into a fan-shaped plan, which, by the addition of a movable proscenium arch, creates a theater, complete in every detail. The portion of the

(Continued on page 126)

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SCHUBERT CLUB CENTER OF ST. PAUL MUSICAL LIFE

[Continued from page 125]

arena floor which is used for the theater is provided with movable supports required for the stage floor, the ceiling immediately over this portion of the floor being provided with all the facilities necessary for the gridiron loft used for the handling of scenery and accessories.

When used for a theater, the total seating capacity is 3200, each seat allowing of an unobstructed view of the stage. The stage provided is the largest in this country. More than 2000 persons have been seated upon it at once. Through

driveways are provided to enable the scenery to be carried directly into the building with trucks, insuring economical and quick handling. The boxes back of the stage are provided with collapsible washstands and all facilities to enable them to be converted into stage dressing rooms.

The building is so arranged that it is possible to furnish, in the way of amusements, anything from amateur theatricals to grand opera, and from a horse show to a national convention. It is also possible to change it for use from one to the other purpose in an hour's time.

Expanded to its full capacity, it seats 10,000 persons. A. F. Morton is the manager of the building. Orchestral concerts under the auspices of the St. Paul Institute, of which Charles W. Ames is the president, will be heard here, and also the United States Marine Band, under the Stein-Horgan management. Dates are reserved for the appearance of the Boston Opera Company and for the New York Symphony Orchestra.

The North Western Mandolin Society is a new organization in St. Paul, composed of about twenty young business

people, and formed in the early summer by Blondine C. Smith, some of her private pupils constituting the nucleus of the society. There are at present in the orchestra two violins, nine mandolins, four guitars, two banjos, one piano and the leader, Blondina C. Smith. It has been arranged to give a series of six popular Saturday evening concerts at Dyer's Hall, the dates of which are Sept. 25, Nov. 6, Dec. 18, Jan. 29, March 5 and April 16. L. Evans, baritone, assisted in the first concert, as did also Mr. Krasnoff.

FLORENCE L. C. BRIGGS.

Solving Fundamentals of Educational Problems

[From an Editorial in the San Diego, Cal., Tribune]

LEWIS M. TERMAN, associate professor of education at Stanford University, addressing the national vocation guidance association at the session of the national education association, estimated that there is half as much money spent on singing instruction in the United States annually as is spent on all grades of common school education.

The statement was made in illustration of the necessity of a clearer psychology

regarding the individual capacity of the young, and to emphasize the importance of closer attention to aptitude in special functions.

We no longer subscribe to the theory that every individual is either poetic or prosaic, practical or impractical, scientific or literary, a thinker or a doer, or that those dull in some respects are sure to be geniuses in others; and it was the opinion of the speaker that the time is coming when there will be a survey of vocations to find out what degree of intelligence, is required for average success in any work.

This educator, however, does not go to the root of the matter, particularly in his illustration concerning the vast horde of musical prodigies that are being developed in the United States.

These impossible musicians are not urged to their inevitable failure by their teachers even though those teachers are the beneficiaries in a pecuniary sense; the piteous spectacle is the direct result of parental vanity.

If a child, and especially a woman child, doesn't actually croak in her infantile treble, the fond parents think she is destined to be a grand opera artiste; or if she shows a disposition to thump the piano instead of amusing herself continuously with her doll, the hopeful mamma or the proud papa jumps at the idea that a feminine Paderewski or a Maud Powell has been born to them.

In the old-fashioned days the tendency was to curb such exotic talent, and many a verse-making youth has been discouraged into a bookkeeper or a blacksmith by practical common-sense parents.

But nowadays parents are always on the outlook to save their progeny from what they consider the drudgeries of life, wholly ignorant as they are that success of every "genius" in art has been achieved by drudgeries in comparison with which the toil of learning to lay bricks or to sell a new brand of soap is a perennial delight and a joy forever.

Because a young girl's fingers are long and flexible does not absolutely predicate that she is better fitted to interpret Beethoven or Liszt on a concert grand than she is to misspell the boss's dictation on a Remington or a Royal.

Therefore is it coming to the minds of educators more and more, that vocational guidance of the adolescent is a necessary function of modern education; and while even with the best effort and intention it will still be impossible to avoid putting round pegs into square holes and square pegs into round holes, it is eminently practical to whittle the pegs to fit the hole, especially if the educational artificer is himself something of a psychologist and fairly competent to choose the pegs for the holes or the holes for the pegs.

And this realization, perhaps, is the first step toward a more exact and scientific method of education.

Setting the Declaration of Independence to Music

The late Professor Francesco Fanciulli, the well known composer and musical director set the entire Declaration of Independence to music. The work is like an oratorio in character and we are told that not one word was left out. With all due respect to the magnificent patriotism of the late composer, it is difficult, says *The Etude*, to imagine the result. Probably not one American in ten thousand has ever read the Declaration of Independence closely enough to observe such splendid passages as "He has plundered our seas, ravaged our coasts, burnt our towns and destroyed the lives of our people," or "He has sent hither swarms of

officers to harass our people and eat out their substance." However, such passages as "He has refused for a long time after such dissolution to cause others to be elected, whereby the legislative powers, incapable of annihilation, have returned to the people at large for their exercise," are hardly suitable for musical setting and the former distinguished bandmaster of our national Marine Band must have had difficulty in making them sound feasible.

Minneapolis Club's Activities Outlined in Its "Clarion"

The Thursday Musical Club of Minneapolis has issued the opening number of its *Clarion* for the season. The number, which is extremely interesting as showing the musical usefulness of one of America's prominent clubs, takes the form of a prospectus for the season. Several innovations in the club's fortnightly programs are announced, and there are outlines of the various club departments made by the respective chairmen. There is an extended announcement of the address to be given in Minneapolis on Oct. 23 under the auspices of the club by John C. Freund, editor of *MUSICAL AMERICA*. Several of the items of musical news found in the *Clarion's* columns are credited to *MUSICAL AMERICA*.

The Vienna basso, Reichwald, has been engaged for the Munich Court Opera.

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PRESS COMMENTS:

" 'I Know That My Redeemer Liveth' was sung with deep feeling and beauty of tone."—Philip Hale, reviewing Handel and Haydn Society production of "Messiah."

"The title rôle was admirably sung by Jessica DeWolf."—New York Times review of Liszt's "St. Elizabeth" performance.

"Jessica DeWolf sang the Liszt songs with endearing effect."—J. McClure Bellows, in St. Paul Pioneer Press.

CHAMBER OF COMMERCE AND CLUBS MUSICAL FACTORS IN CHARLOTTE, N. C.

President of Merchants' Organization a Practical Enthusiast for Music—Musical Association, Women's Club and Two Choruses Aid in Movement—Lyceum Course Promoted—Opera in Academy of Music—Organize Concert Band

CHARLOTTE, N. C., Oct. 5.—Charlotte, in many respects the most enterprising city of the Carolinas, is fortunate in having several strong organizations enlisted in the cause of musical progress. In the past many important musical events have been presented here, and through the zeal and interest of its club and music-loving sections, it has a solid future of musical progress.

The city is the possessor of an active Chamber of Commerce, at the head of which is David Owens, a musical enthusiast, who has been instrumental in securing many distinguished artists. Mr. Owens is always a leader in any movement of musical interest.

The Charlotte Musical Association, of which Mrs. Ralph Van Landingham is president, has brought here artists like McCormack, Ysaye and others. This organization embraces the most of the prominent music-lovers and social leaders of the city and exerts a marked influence.

Club Imports Artists

The Women's Club, of which Mrs. Gordon M. Finger, is now serving her second year as president, is large and influential. Its Treble Clef department, solely musical, has during the past season brought several artists here, among them Wilmot Goodwin, baritone, with others, besides fostering local musical events of neighborhood importance.

The Ladies' Choral Club and Charlotte Glee Club, both conducted by John George Harris, had seasons of considerable success last year. They have not resumed rehearsals thus far this season, but will undoubtedly present their usual select programs to subscription audiences.

Grand Opera and Operetta

Under the efficient management of John L. Crovo, the Charlotte Academy of Music has booked some musical features of interest. The Boston English Grand Opera Company, with Joseph Sheehan tenor, will present a short season of opera: De Koven's "Robin Hood," with Ivy Scott, as *Maid Marian*, and Ralph Brainard, as the *Outlaw*, will be given; the Aborns present "The Bo-



Active Workers for Spread of Music in Charlotte, N. C.—No. 1, Mrs. Gordon M. Finger, on the Right, President Women's Club, and Mrs. Ralph van Landingham, President Musical Association; No. 2, David Owens, President of Chamber of Commerce and Musical Enthusiast; No. 3, Robert L. Keesler, Director of Public School Music, Organist and Band Leader; No. 4, John George Harris, Conductor Ladies' Choral and Charlotte Glee Club; No. 5, John L. Crovo, Manager Academy of Music; No. 6, Academy of Music

hemian Girl" with an all-star cast; Savage brings out the Hungarian operetta "Sari" and the old favorite, "Prince of Pilsen." Last season Manager Crovo presented Bianca Randall, the well-known soprano, in recital, and Josephine Gilmer, a North Carolinian, soprano, with Umberto Sorrentino, tenor, also in recital. It is understood that all these artists have been engaged for return recitals.

The Baraca-Philathea Union, headed by a committee of enterprising citizens, of which Rev. W. M. Vines is chairman, and Lee Kinney, treasurer, is promoting a lyceum course, among the attractions in which are Evelyn Scotney, assisted by Howard White; the Lyceum Arts Conservatory Orchestra, the Metropolitan Grand Quartet, the Hampton Court Singers, the Dunbar Quartet and Bell Ringers and the Dunaway Concert company.

Band of Shriners

Among other projects of local interest is the formation by Robert L. Keesler,

who is director of music in the city schools and of the local Masonic fraternity, of a concert band of thirty or more pieces, the membership of which organization will be made up entirely of Shriners.

Charlotte has among its church choirs numerous well equipped concert singers, and not infrequently a song cycle or mixed program is presented by mixed quartets. One of the features of last season's musical life in the city was the presentation of Cadman's "Morning of the Year" by the First Presbyterian Quartet of soloists.

In common with many other Southern cities, Charlotte is progressive and constantly looking ahead for attractions, so that many musical events will undoubtedly be brought out from time to time, of which no mention can as yet be made.

JOHN GEORGE HARRIS.

Bremen will have the first performance of Oberleithner's new opera, "Die Hofdame," this season.

men of talent in music, painting and literature. He showed a fine appreciation of real worth in the matter of art. His generosity was unstinted. If he saw a young man who he thought had something in him, Diaghilew's purse was at his disposal.

It was way back in 1906 that Diaghilew conceived the idea of opening the eyes of the skeptical Occident to what might be called the Renaissance of artistic Russia, something up to then almost totally unknown beyond the frontiers of the Czar's domain. Without any flourishing of trumpets, Diaghilew appeared in that year in Paris with several dozen cases full of pictures by his young friends of the modern school of Russian painting. He secured a modest salon and superintended the hanging of the canvases. When he had everything to his liking, he invited artistic Paris to come and see the exposition. The next day the Russian pictures were the talk of the town. The jaded palate of Paris experienced a new thrill, "Les Russes" at once became the vogue, and that picture show was the advance guard of the famous Russian ballet invasion.

The next year Diaghilew organized a series of Russian historical musical concerts at the Paris Grand Opera, and presented for the first time with a company of Russian lyric artists Moussorgsky's opera, "Boris Godounow," with the original scenery painted in Russia, which has since become the possession of the Metropolitan Opera Company.

The success of the concerts and of "Boris" was immense. It was a revelation of the possibilities of Russian art heretofore undreamed of by westerners. The season following Diaghilew broadened his program, bringing more Russian operas and introducing for the first time in Paris the wonderful ballet which he had himself organized in every detail and which included the very best available exponents of the poetry of motion on the Russian stage, the most startling effects of latter-day Russian scene painting and ballet music composed not only by the Russian composers already known outside of Russia, but by several younger men who might be called Diaghilew's discoveries.

RECEPTION TO CICCOLINI

Popular Artists in Musicale at Studio of Mr. Vayana

In honor of Guido Ciccolini, the Italian tenor, Nunzio Vayana, the Italian painter and photographic artist, gave a reception and musicale at his studios in Forty-sixth Street near Fifth Avenue, New York, on Thursday evening, Sept. 29.

The evening was made enjoyable by an impromptu musical program in which Signor Ciccolini appeared, singing admirably arias from "Tosca," "Gloconda" and "Un Ballo in Maschera," accompanied at the piano by Carl Edwards. With Rita Christianson, a gifted American mezzo-soprano, he sang a "Trovatore" duet. Frederic Fradkin won much favor for his superbly artistic performances of the Pugnani-Kreisler Praeludium ed Allegro, Fibich's Poeme, Kreisler's Schön Rosmarin, a De Grassi Berceuse. Reinald Werrenrath sang in his distinguished manner two songs from a new cycle by Deems Taylor and "A Nocturne" and "To Evening" by A. Walter Kramer, in each case assisted by the composer at the piano.

Many prominent musical and social personages were present, among them Victor Maurel, Richard Epstein, Theodor Stier, Mr. and Mrs. Reinald Werrenrath, Mr. and Mrs. Yeatman Griffith, Florence Macbeth, George Barrère, Mme. Baskerville, Catherine A. Bamman, Mme. Harriet A. Strakosch, Avery Strakosch, Diana Yorke, Marquis Spinola.

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DIAGHILEW: GENIUS OF RUSSIAN BALLET

FOR six years America has been hearing about The Ballets Russes. Of course there are Russian ballets and Russian ballets. "But, says William J. Guard, the press representative of the Metropolitan Opera Company, "there is only one Diaghilew Russian Ballet and that is the Russian Ballet, which, when it invaded Paris in the spring of 1909, created a sensation in the French capital, the memory of which even the war has not obliterated—that sensation which New York and other large cities in America have so far been denied owing to the difficulties involved in bringing this organization across the Atlantic.

And who is this man Diaghilew? In a word, he is the organizing, vitalizing spirit of this body of dancers, composers, painters and poets, all of whose services he has combined to produce the fascinating stage pictures which, with their riot

of color, movement and music, have furnished a new form of entertainment to the seekers after novelty in sensation.

Though just rounding forty, Diaghilew's has been a life, full of activity, devoted chiefly to artistic pursuits. An attaché of the Russian Court, some years ago, as a rich amateur, it was his habit to encourage the efforts of fortunate men

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Other Cities of State to Be Represented on Its Auxiliary Programs
—Eminent Artists to Be Introduced by This Organization
and by Amateur Musical Club

AUSTIN, Tex., Oct. 6.—The most important development in Austin's musical circles is the enlargement of the scope and influence of the Music Festival Association of which Mrs. Robert Gordon Crosby is president. Mrs. Crosby has long been identified with the progress of all matters artistic in this city and has se-



Mrs. Jourdan W. Morris, President,
Amateur Musical Club

cured for Austin some of the best attractions. This season the Music Festival Association will bring Emmy Destinn, the New York Philharmonic Orchestra and Harold Bauer and Pablo Casals in joint recital.



Mrs. Robert Gordon Crosby, President,
Austin Music Festival Association

Mrs. Crosby's ambitious plan includes more than supplying the attractions named, for she has organized two departments of the Music Festival Association known as the Young People's Auxiliary and the Ladies' Auxiliary. The officers of the latter are Mrs. Lindley M. Keasby, chairman; Mrs. Ben Robertson and Mrs. I. Heidenheimer, vice-chairman; Mrs. J. C. Fink, secretary, and Mrs. David Harrel, treasurer. The officers of the Young People's Auxiliary are Jeannette Smith, chairman; Carrie Goeth and Mildred Ramsey, vice-chairmen; Annie Garrison, secretary, and Margaret Robertson, treasurer.

This latter department will give a large musicale and reception each month and will feature Austin musicians as well as the best of artists from other cities in Texas. The first Texas artist who will be thus recognized will be Helen Littlejohn of Galveston, who will be presented early this fall. Mrs. Crosby expects this encouragement of Texas artists will be one of the most practical and far-reaching benefits of the organization's work.

The Amateur Musical Club, Mrs. Jourdan W. Morris, president, which has brought famous artists here in the past, has announced John McCormack as the first attraction of the season. Another program to be given later will introduce Mrs. Nellie Donnan Test, one of Mrs. Morris's own pupils and a charter member of the Amateur Club. The club will hold the regular monthly meetings this winter at Mrs. Morris's studio and the study program will include several of the leading operas.

Recitals at University

The department of music of the University of Texas, with Prof. Frank Lefevre Reed at its head, is becoming an important factor in the musical interests of the city. Professor Reed will direct a series of historical recitals this winter, in which Austin musicians will participate. These recitals will be free to the public. The department of music is building up a library under Professor Reed's personal direction and three hundred volumes of musical history, biography and criticism have already been assembled. The leading musical periodicals are also kept on file for the benefit of the students.

MRS. CHARLES STEPHENSON.

LOUISVILLE SCHOOL RECITAL

Martha Minor Richards Proves Worthy as Concert Singer

LOUISVILLE, Ky., Oct. 3.—Mme. Martha Minor Richards, who is at the head of the vocal department of the Conservatory of Music of Louisville, made her local appearance as a concert artist at the Conservatory recital hall on the evening of Sept. 30.

Mme. Richards had been heard here before as one of the corps of artists with the Savage Grand Opera Company, but this was the first opportunity local musicians have had of hearing her in the more intimate and much more exacting work of song recitalist. The singer's voice is a full dramatic soprano of great range, of compelling sweetness and clarity, and she proved to be an artist of keen intelligence, whose training has been of the best.

The invited audience was necessarily limited in size, but embraced the prominent musicians and music-lovers, who expressed their pleasure in prolonged and warm applause. The program included five arias and eight songs. The accompaniments of Frederick J. Cowles were flawlessly played. At the close of the concert Mme. Richards, Mr. Cowles and the faculty of the school held an informal reception.

H. P.

SUNDAY SERIES IN PROVIDENCE

Fairman Orchestra and Miss Fox Heard in Opening Concert

PROVIDENCE, R. I., Sept. 30.—On Sunday evening before a large audience at the Strand Theater there was inaugurated a series of Sunday night concerts at popular prices. The opening program enlisted the services of Fairman's Concert Orchestra, under the direction of Roswell H. Fairman, assisted by Blanche Hamilton Fox, the American mezzo-soprano.

Miss Fox's first group consisted of the familiar "Habanera" and "Seguidilla" from "Carmen," in which opera she has appeared with considerable success, both in this country and abroad. In response to an insistent demand the singer gave

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Yours very sincerely

Emmanuel Wad
Peabody Institute, Baltimore Sept 14, 1915.

Mrs. Beach's "The Year's at the Spring," which proved to be her happiest number of the evening. Later in the evening she contributed an effective delivery of the Bach-Gounod "Ave Maria," which was given with organ and piano accompaniment. With Miss Fox, at the piano was E. Stuart Ross, a local pianist of much promise and the winner last spring of a National Federation prize. In addition to Miss Fox the orchestra was assisted by the Doric Male Quartet in solo and ensemble numbers.

G. F. H.

ALVES STUDIOS RE-OPEN

Mrs. Carl Alves, Her Daughter and Son Resume Teaching

Mrs. Carl Alves, who last year returned from Leipzig, where she had been teaching for nine years, has re-opened her studio at 48 West Ninetieth Street, for the season. Mrs. Alves and her charming daughter, Elsa, who appeared in recital with Rudolph Ganz, the Swiss pianist, last season in the Princess Theater, are busily engaged preparing this season's repertoire, and Miss Elsa expects to be heard in some important musical events this winter.

When Mrs. Alves was teaching in Leipzig, after many years spent in this country as one of the most prominent

oratorio contraltos, her classes consisted of pupils from all over the world. Since she has resumed teaching here many of her Leipzig pupils have again started studying with her. She has been teaching throughout the summer, spending several days each week in New York and resting during the other days in her charming villa in Hastings-on-Hudson.

Associated with Mrs. Alves is her son, C. Waldemar Alves, who has been teaching singing and violin successfully for many years.

Olitzka Opens Season for New Artists' Association of Chicago

CHICAGO, Oct. 4.—Mme. Rosa Olitzka, the eminent contralto, who recently returned from a successful tour of the East, will open the season for the Chicago Artists' Association, a new organization in Chicago, with a song recital at the Congress Hotel, Oct. 19. Max Fischel, violinist, and William Lester, composer and pianist, will assist.

M. R.

The directors of the Dallas (Tex.) Chamber of Commerce, at a recent meeting, appointed the following music committee: Robert N. Watkins, chairman; H. A. Cole, Emil Fretz, C. A. Mangold, R. R. Souders, S. L. Sherwood, F. E. Johnston and J. C. Phelps.

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Y. W. C. A. Committees Promoting Organization of 200 Singers, Which Is to Present "Messiah"—Supervisor Cook Succeeds in Securing Music Credit System for High Schools—Auditorium, Centennial Club and Ward-Belmont College Have Artist Courses

NASHVILLE, Tenn., Oct. 5.—A survey of the musical prospects for Tennessee's capital city this season shows more activity and definite work under way than has been noted at such an early date for many years. Everything seems to be rebounding after last year's depression with almost startling energy and enthusiasm. Managers are in the most exuberant spirits and any number of big artists are already signed for—showing a decided faith in the signs of the times for prosperity and peace.

The Ryman Auditorium management has booked seven big attractions: Oct. 29, Otto L. Fischer, American pianist, and Harry Evans, English baritone; Jan. 21, Geraldine Farrar; Feb. 7, Ernest Schelling; Feb. 17, Minneapolis Symphony Orchestra; Mar. 9, Fritz Kreisler; Dec. 7, Mme. Schumann-Heink (Ward-Belmont College announces this as a joint engagement). The Auditorium management is also negotiating with Max Rabinoff for an engagement with the Boston Grand Opera Company in conjunction with the Pavlowa Ballet Russe.

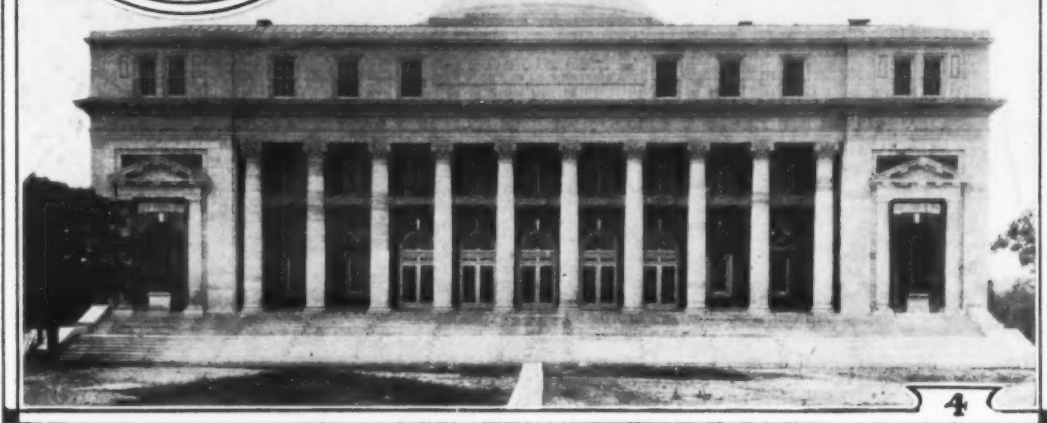
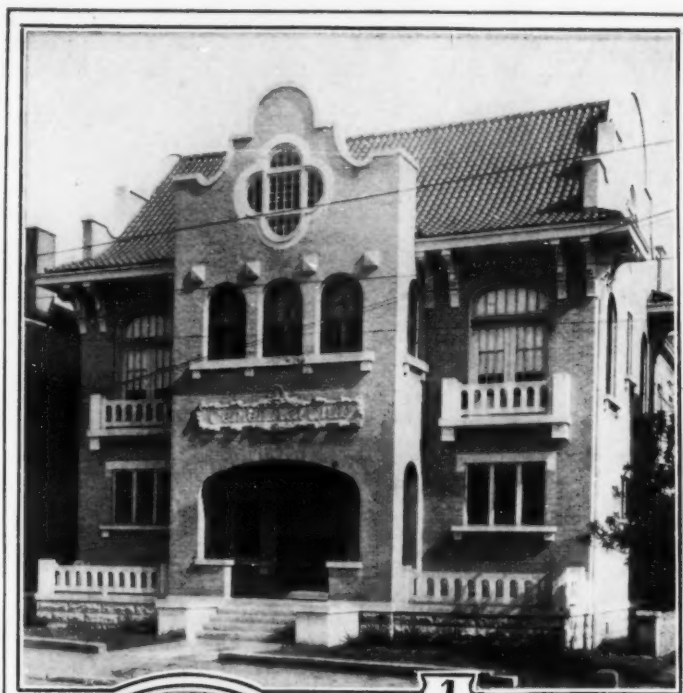
Best Singers Enlisted

Katherine Morris, organist and Y. W. C. A. secretary, has announced the organization of a Community Choral Club, to be upheld by the association and promoted by committees of its workers, the organization to take effect early in October, and promises to number some 200 of the city's best singers. Fortunately, Milton Cook, supervisor of public school music and a director of music in Peabody Summer School here, has been secured as choral director, and under his training the "Messiah" will be given later in the winter with an orchestra and soloists drawn from resident talent, or imported as the need may be. Mr. Cook finished out a summer of success in directing choruses at Peabody College, having given most creditable performances of the "Stabat Mater" and our own Mrs. Ashford's "Passover." This genial and able director is also the man who pleaded the musical cause with the Board of Education for several years and at last succeeded in putting music credits into the high school this past year.

In club life a healthy and stimulating growth seems imminent. The Vendredi Musicales Club is genuinely alive to the possibilities within itself and has issued a charming year-book for 1915-16; the programs being arranged in periods, beginning with the early 18th century and working up to the present day composers—these are interspersed throughout the year with miscellaneous programs. The newly elected officers are: Mrs. Kendrick Hardcastle, president; Mrs. A. G. Nichol, vice-president; Mrs. Milton Cook, secretary; Mrs. Louis Sperry, treasurer.

Club Section Changes Name

In the future the MacDowell Section



Mediums for the Propagation of Musical Culture in Nashville—No. 1, Centennial Club, the Heart of the City's Literary, Artistic and Social Life; No. 2, Milton Cook, Conductor of Community Choral Club and Supervisor of Public School Music; No. 3, Fritz Schmitz, Conductor of Ward-Belmont Orchestra, Photographed "Above the Clouds" in the Great Smoky Mountains, Blowing Rock, N. C.; No. 4, Social and Religious Building at Peabody College, in Which is a Magnificent Auditorium of Colonial Design

of the Centennial Club will be known simply as the Musical Department of that club—a change suggested by Mrs. L. G. Noel, retiring chairman of the MacDowell Section, and which was voted as essential to a larger club life. The present chairman, Mrs. John Bell Keeble, plans for musical teas to be given every Thursday afternoon, and harmony and theory classes to be held bi-monthly under Emil Winkler, director of music at Ward-Belmont. Of the artists to appear under the auspices of the club, Mme. Chilson-Orhman, soprano, will be the first on Dec. 3.

The Y. W. C. A. will continue the usual musicales with a social service purpose at noon on Wednesday of each week throughout the season. The first one introduces Charles Stratton, tenor, of Clarksville, on Oct. 6. For the two Wednesdays following, Francis Morton-Crume, contralto, and Mary Cornelia Gigson, soprano, will be heard in delightful programs. Both of these musicians will leave later for New York for continued study.

Organists' Guild Open Meetings

The Organists' Guild has plans for a wide-awake winter. Its definite work will be along special lines of study. An



elected president for Tennessee. Mrs. Dresser's work through the winter will be effecting state organization for the N. F. M. C. ELIZABETH ELLIOTT.

GOVERNORS AS BOXHOLDERS

Past and Present Executives Patrons of New Albany Concert

NEW ALBANY, IND., Oct. 3.—For the purpose of exploiting the large amount of talent with which New Albany is enriched, the recently formed Lyceum Association gave an announcement concert at the Grand Theater last Thursday evening, when the seating capacity was taxed to its utmost, while all available standing room was sold to late comers.

The boxes were taken by Governor Ralston and party, and ex-Governor Wilson of Kentucky, who was a New Albany boy. In the body of the house many noted musicians of Louisville were seated, as well as the fashionable element of both cities.

The performance was made up of the following attractions: Dyer's Concert Band of fifty pieces; the High School Orchestra, under Anton Embs; a solo quartet made up of Elizabeth Hedden, soprano; Mrs. R. K. van Pelt, contralto; Dr. Noble Mitchell, tenor, and John Peterson, bass, with Ruth Willis Browne at the piano; the New Albany Saxophone Sextet, the St. Cecilia Choral Club of twenty voices, under the baton of Harriet Compton Devol; a male quartet composed of Frederick Sabin, Thomas O'Donnell, Norman Richie and Kirk Hedden; Mrs. Bessie Redens Watjeau, reader; Mrs. Bertha van Pelt, character dancer; the Hedden Trio, comprising violin, 'cello and piano; Paul Plaschke, chakltalker; the Hawaiian Trio of instrumentalists, and Ella Lawrence Gardner, reader, with Miss Ruth Shrader, violinist, and Mrs. Margaret Rowe Clark, harpist. H. P.

CONCERT IN SKATING RINK

Creator's New Haven Setting—Open Season of Harugari Chorus

NEW HAVEN, CONN., Oct. 4.—Creator and his Band gave four concerts here on the afternoons and evenings of Monday and Tuesday in the week of Sept. 27 at the Arena. The band was assisted by Emilia Bernabo, soprano, who included among her numbers an "Ave Maria" by Mr. Creator, which she sang pleasingly. New Haven's popular ice-skating rink was used for the first time as a concert hall. However, in selecting the Arena for the concert poor judgment was shown on the part of the band's management.

The Harugari Singing Society gave its first concert of the season in Harugari Hall yesterday afternoon, before a large and appreciative audience. Leo Troostwyk, the young American 'cellist, was the assisting artist. He played superbly Kreisler's arrangement of Couperin's melodious "La Précieuse" and Cottenet's "Chanson-Meditation." The work of the society was highly commendable. Max Dessauer, the conductor, directed his chorus most effectively.

The Yale University Music School will this season have the largest enrolment in the history of the school. Dr. Horatio W. Parker, dean of the School of Music, has returned to New Haven from Blue Hills, Me., where the Parkers have their summer home. Mrs. Parker, with her daughters, will return later. A. T.

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MARTIN PLEADS FOR MORE OPERA HOUSES

Tenor Deplores Neglect of Our Own Singers and Points Way to Better Things

Riccardo Martin, the distinguished American operatic tenor, expressed himself with considerable emphasis with regard to the neglect of American singers in their own country shortly after his return from Italy last week.

"I think," said he, in an interview with *Algeron St. John Brenon* of the *New York Telegraph*, "that it is not a good thing to be an American tenor."

"Does that," he was asked, "explain 'Riccardo'?"

"It not only explains it," said Mr. Martin, "but it excuses it, which is more important. The American public mistrusts singers with ordinary, homelike names, and of local birth. It mistrusts and neglects them, with the negligence of apathy and passive unintelligible prejudice. This is why the prima donnas stick madame before their names, as Madame O'Gubbins."

"When I came to America with Henry Russell to make my debut here I sang to a celebrated personage who knew everything that there was to be known about the practical and economic side of musical life. He listened to me, and greeted my singing—I am glad to say—with approval. 'Splendid,' said he, turning to my impresario. 'But don't let the public know that he's an American.' There's a resounding slap in the face for a young man returning to his own country, full of hope and ambition, after years of earnest study. The wonder is that I don't wear a black mustache and call myself Riccardo Dante di Martinucci."

The Advantage Women Have

"But," it was argued in rejoinder to

this, "look at the American women who have succeeded—the Nordicas, the Eameses, the Farrars, even the American mothers."

"Ah," said the tenor, "when it comes to women, another and different set of considerations come into play. Women have beauty, appearance, lovely gowns, jewels. And when a woman, young, handsome, well-garbed, trained and gifted, comes on the concert platform, for instance, persons forget the sin and vice of her Americanism in the contemplation of a winsome and delicious picture. A pretty girl with a good voice can eclipse the finest tenor in the world."

"Opera in America should be popularized and brought within the reach of all. Now there are two means of doing this. The newspapers are the first instrument. You gentlemen can create an interest in anything you like, valid or invalid. But the valid you can lift to the sky and monumentalize. The newspapers of Atlanta made the opera season there. They began a campaign for it which made Georgia think that it could live by opera and opera alone."

"The second instrument for the popularization of opera is the building of opera houses and the inauguration of opera companies in as many towns as possible."

"Our towns have museums, picture galleries and free libraries. Why should they not be like foreign cities that have these things and have opera houses as well? It is hopeless, of course, to talk of municipal or governmental endowment at present, I suppose, but individual generosity and public spirit can take its place."

A Goal to Work For

"And when we have a few such opera houses the American singer will feel that he has some goal to work for, some possible and definite opportunity to which to look forward. Then, in the fullness of time, we shall realize what fine voices we have among ourselves and

what they achieve. Then we shall have the American conductor, the American director and the American orchestra."

"Understand, I am no Chauvinist. I am not asking for opera in English or for the exclusion of foreign artists from these popular opera houses. By no means. We would need their assistance at first and afterward. We have always availed ourselves of European skill and experience."

"Such, I believe, is the way to develop and secure American artists. Surely such result is worth working for. Surely artists have a sanative and elevating value in every community. Americans have made money in fabulous sums. Let them use it. An opera house to which the people can and will go is an investment in the training of taste and the humanization of manners which will have golden moral returns."

"Above all things let the opera cease to be a form of musical snobbery."

CONCERTS OF HENRY PARSONS

Tenor Wins Favor with Ellmer Zoller and Sascha Jacobson

Among the recent appearances of Henry Parsons, the tenor, was one at the Ridgefield (Conn.) Club, where, accompanied by Ellmer Zoller, he presented a program of exceptional interest. It included two quaint old Italian songs by Marco Antonio Cesti, a "Vegliando" by Enrico de Leva and Sgambati's "Fior di siepe," a group of German songs, the "Liebesbotschaft" of Franz Schubert, the Brahms' "Meine Liebe is Grün" and Richard Strauss' "Zueignung." Mr. Parsons' program afforded great pleasure to his audience.

Mr. Zoller, who will be the accompanist for Mme. Fremstad on her concert tour this season, furnished efficient and artistic support to the singer. There was a representative audience of prominent people and considerable applause for the singer.

Another recent appearance of Mr. Parsons was at Aratoma Farm, in

Katonah, N. Y., on Sept. 19, when, together with Sascha Jacobson, violinist, and Mr. Zoller as accompanist, he sang an entirely different program, including a group by Sgambati, Tosti, Sibella, Leoncavallo, Thomas Simpson Cook, Anton Rubinstein, John Alden Carpenter and James Greenfield. In singing these numbers Mr. Parsons duplicated his success of Ridgefield. Mr. Jacobsen played splendidly two groups of violin numbers that included Goldmark's "Air," Burleigh's "Village Dance," numbers by Cyril Scott and d'Ambrosio, an arrangement of Chopin's Nocturne, Op. 9, No. 2, and Kreisler's "Caprice Viennois," "Tambourin Chinois" and the Pugnani-Praeludium and Allegro.

GUILD'S VIRGINIA PROGRESS

Richmond Members of Chapter Plan Fine Organ Recitals

RICHMOND, VA., Sept. 28.—A meeting of the Richmond members of the Virginia Chapter, American Guild of Organists, was held Saturday, Sept. 25, to make plans for the year's work in this city. It was decided that Louis E. Weitzel should give a public recital at St. James Episcopal Church, about the last of October. In November W. Henry Baker will arrange for an organ recital of compositions by Virginia organists, members of the Guild. So far as possible, each composer will play his own works. This recital will be at Grace Episcopal Church. F. Flaxington Harker will give a recital in December, at St. Paul's Church.

An interesting event is being talked of, a social meeting and supper with the Washington, D. C., Chapter. That will probably be held in Norfolk, and William H. Jones of that city will be asked to take charge of all the arrangements. Mr. Harker suggested that a reading room and musical library be established for the members of the Virginia Chapter. The idea was received with much favor, and will receive consideration in the future. Leslie F. Watson is the Dean of the Virginia Chapter.

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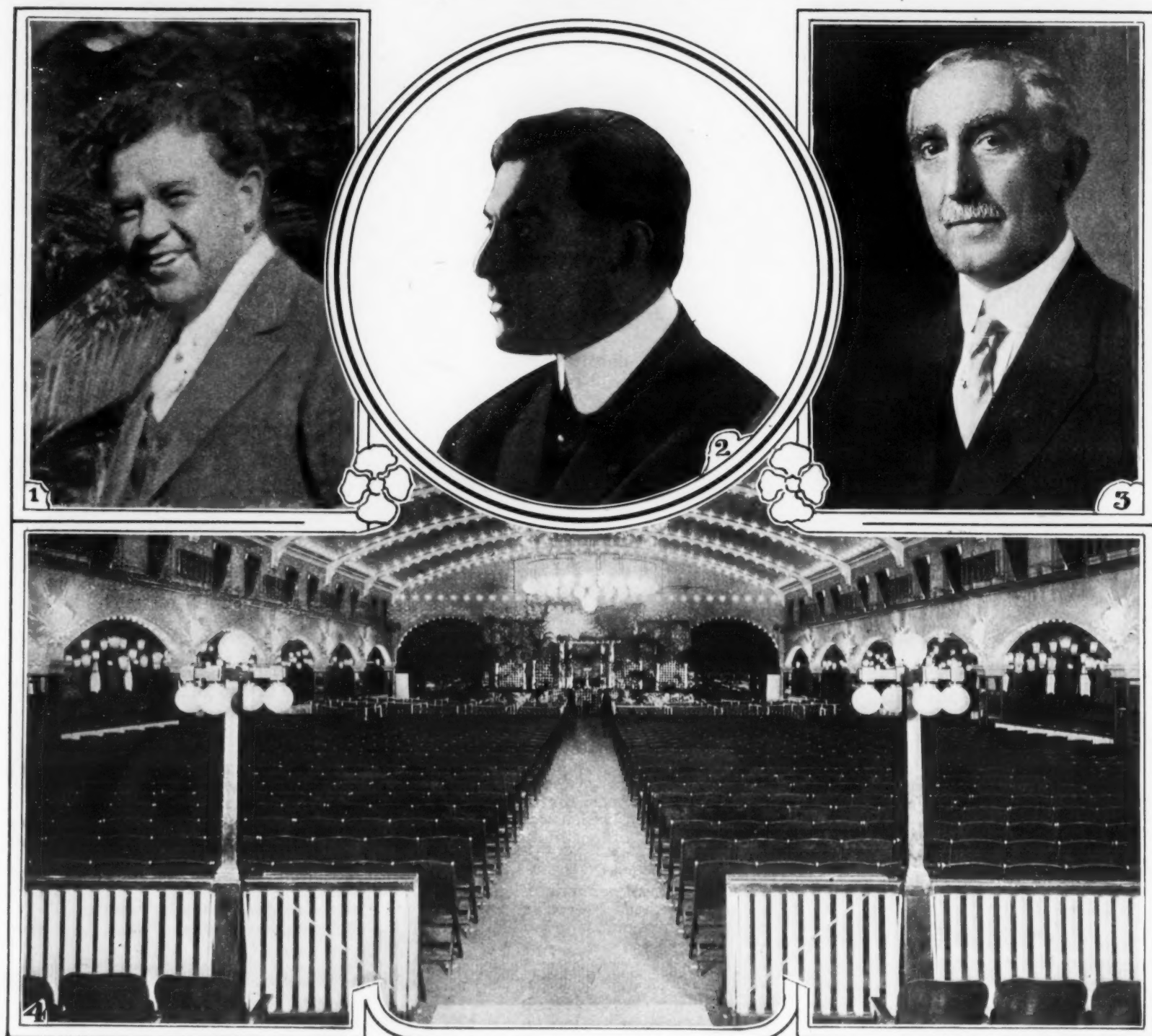
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DETROIT, Mich., Oct. 5.—This approaching season is, in promise, the brightest that Detroit has looked upon. To the Philharmonic Course under the management of James E. Devoe is given the honor of opening the season. By the time this has gone to press the first of Mr. Devoe's offerings will have been given; namely, the concert on Oct. 11 by Geraldine Farrar and Ada Sassoli, Reinald Werrenrath and Richard Epstein.

This concert also marks the breaking away of managers from the old Armory, which has long been Detroit's one large auditorium, to the comparatively new Arcadia Auditorium. Several orchestral concerts and vocal recitals have been held in this hall and it has proved itself adaptable to this purpose. Its use will be welcomed by the Detroit concert audiences.

Mr. Devoe's Offerings

Following this extra concert by Farrar comes the regular Philharmonic Course of six concerts, opened on Oct. 26 by Mischa Elman; Nov. 28, Mme. Schumann-Heink; Dec. 6, a joint recital by Harold Bauer and Pablo Casals; Jan. 11, Yvette Guilbert, with assisting artists; March 7, Frieda Hempel; March 21, a joint recital by Anna Case and Frances Ingram. Indications are that this course will enjoy even greater patronage than ever before. In addition to this course the Boston Grand Opera Company combined with the Pavlova Ballet, the San Carlo Opera Company and the big Diaghilew Ballet from the Metropolitan Opera House will appear



Three Strong Campaigners for Music in Detroit and Big Concert Hall. No. 1, James E. Devoe, Manager of Artist Course and of Local Artists; No. 2, Weston Gales, Conductor, Detroit Symphony; No. 3, N. J. Corey, Manager, Detroit Orchestral Association; No. 4, Arcadia Auditorium.

in Detroit under Mr. Devoe's direction.

During the summer season Mr. Devoe made a tour of the principal cities of the country studying conditions as applied to musical development and was much in evidence at the Convention of the Federation of Musical Clubs at Los Angeles in July. In addition to this local work Mr. Devoe is also booking several local and outside artists in Detroit and surrounding territory, among them being Harriet Story Macfarlane, contralto; Louise Allen Lyon and Ethel Rust Mellor, sopranos; Archibald C. Jackson, baritone; Milo Goldstein, 'cellist; Frank L. Mellor, tenor; Hilda Honiss, teller of tales; Florence Mulford, contralto; Georgia Richardson Baskerville, pianist, and Frank Fruttchey, lecturer on musical subjects.

As a result of the successful season of the Detroit Symphony Orchestra just completed, the directors of the society announce two series of ten concerts each for the coming winter. The first series will be given at the Detroit Opera House on Friday afternoons, Nov. 12-26, Dec. 10, Jan. 14-28, Feb. 11-25, March 10-24, and April 7. The second series, at popular prices, will be given in Arcadia on Sunday afternoons, Nov. 14-28, Dec. 12, Jan. 16-30, Feb. 13-27, March 12-26, and April 9. While the programs of the Sunday concerts will be approximately the same as those of the Friday concerts, with the exception of the addition of popular numbers, the orchestra for these concerts will be limited to fifty players. The orchestra for the Friday concerts will consist of about seventy.

In view of the enthusiastic reception accorded the orchestra at its appearances during the first season, the ready response of the patrons of music to requests for funds to maintain the orchestra during the coming season and the general improvement of the orchestra from the artistic standpoint as well as that of organization, the directors have every reason to believe that the coming season will meet with the highest approval of the music-loving public and in

every way mark a decided step in advance of the one just completed.

For soloists the society has announced Beatrice Harrison, Francis Macmillen and Katharine Goodson, who was the only soloist with the orchestra last year.

Chamber Music for Young

The endeavor on the part of the Chamber Music Society of Detroit to bring the highest in music directly to the ears of the oncoming generation is one worthy of every encouragement on the part of the public. The giving of such concerts in the high schools by ensemble organizations, such as the Trio de Lutèce, the Flonzaley Quartet, and David and Clara Mannes, is a movement which the Chamber of Music Society is trying to initiate in Detroit as a part of its scheme of winter concerts. It announces that the three organizations mentioned above will give concerts at popular prices in the auditorium of the Central High School on the Friday afternoons just preceding the concerts at which they will appear for the members of the society. This season these concerts will be given in the Green Room of the Hotel Pontchartrain.

[Continued on page 134]



Photo by Matzene
As Brangaene

Eleonora de Cisneros

In America entire season 1915-1916
(Re-engaged Chicago Opera Company)

Concert for the Red Cross Society.
Havana, May 31, 1915.

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DETROIT'S OWN ORCHESTRA EXTENDS ITS SCOPE

[Continued from page 133]

Another of the organizations announcing a series of concerts for this winter is the Detroit Trio, one of the significant musical developments growing out of the Detroit Symphony Orchestra. The trio is composed of members of that organization, James Cassil, violin; Louis Motto, 'cello, and Andrew R. Davis, harp.

Choral Clubs

Dr. Marshall, managing director and conductor of the Mendelssohn Club, announces that the club will give two concerts, one of miscellaneous character and the second an opera in concert form.

The Harmonic Society will content itself this year with the concerts for club members and immediate friends and such work as it may be called upon to do for the Spring Festival.

The success of the last Spring Festival under the auspices of the Music Festival Association of Detroit, at which time the Harmonic Society under Dr. Bruchner, the Mendelssohn Club under

Dr. Marshall, the Orpheus Club under Mr. Morse together with some 500 school children, united in one large chorus singing the "Creation," has resulted in many requests for admission to the festival chorus. Director William Howland announces that the chorus will be materially enlarged in order to make place for the many desiring to avail themselves of its advantages. The present will mark the third season of the Festival Choral Society under Mr. Howland's direction and the second as the official organization of the Music Festival Association of Detroit.

Festival Chorus Enlarged

Plans are now being considered by the board of directors for the second annual spring festival, and a novel and entirely new and elaborate scheme of concerts is promised, including presentation of a standard opera in concert form and possibly an entire operatic festival with a galaxy of world-famous soloists.

The program of concerts of the Orpheus Club will include two subscription concerts to be given in the Hotel

Statler, the first on Dec. 10 and the second late in April. The soloists will be announced later. Charles Frederic Morse has been the conductor of the Orpheus Club for several years.

Mr. Morse announces his Lenten Morning Musicales for the Pontchartrain, to be given on four successive Wednesday mornings in Lent. This course has been since its inception one of the most popular offered in Detroit. Among the artists will be Arthur Shattuck, Albert Lindquest, Royal Dadmun, Elsa Kellner and Leonora Allen.

The directors of the Tuesday Musicales announce that they will give four artist concerts this season, together with ten morning concerts, and eight of the morning concerts will be held in the Statler Ball Room, while two morning concerts will be given in Westminster Presbyterian Church. The latter will be organ recitals. Of the four artists' concerts one will be given on Nov. 17 by the Kneisel Quartet and one by Charles Trowbridge Tittman, bass.

Although mentioned in last place, the concerts of the Detroit Orchestral As-

sociation, N. J. Corey, manager, will rank without question as the greatest which Detroit will enjoy. We are privileged to hear the best American orchestras in this course of six concerts with the Chicago Symphony appearing twice. All the concerts will be given in the Arcadia Auditorium, the first being on Nov. 8 with the Chicago Symphony Orchestra, Bruno Steindl, 'cellist, as soloist. On Dec. 2, the Philadelphia Orchestra in a Wagner program a yearly event here; Jan. 18, New York Symphony Orchestra; Jan. 29, the Boston Symphony Orchestra; March 18, the New York Philharmonic Orchestra, soloist, Ernest Schelling; March 27, Chicago Symphony Orchestra, soloist, Albert Spalding. This series should be more brilliant this year than usual, not only because of the great excellence of the individual orchestras, but also because of the new auditorium in which they will be heard. Arcadia is finely fitted for this style of concert and the arrangement of the seats puts the entire audience in front of the orchestra.

EARLE C. BARKLEY.

UNION OF BROOKLYN TEACHERS IS URGED

Organization Suggested for Purpose of Eliminating the Musical Fakir

Brooklyn is endeavoring to protect itself against music teachers unqualified to discharge their duties intelligently. Invitations are being mailed to music teachers of every variety for the purpose of having them meet and form a sort of union, which when organized, it is claimed by Ernest A. Ash, who is sending out the invitations, will, through a board of examiners, issue certificates to the teachers.

"That anyone with sufficient presump-

tion can declare himself proficient and accept pupils is well known," said Mr. Ash. "There is no State or National law to protect the qualified teacher or the public. But the time has passed when any sort of instrument is considered 'good enough' to learn on, and any self-styled 'professor' or music teacher 'good enough' because of cheap services. The day of the impostor and 'fakir' is passing rapidly.

"As a preliminary step, all interested teachers should meet for the foundation of an association, which would strive for the betterment of certain conditions in the field of musical instruction, instead of waiting for a law to be enacted or enforced. A great amount of good would be accomplished by selecting certain recognized musicians, to act as a board

of examiners, the members of which should be experienced teachers. Remuneration for the services of the examiners could be obtained by imposing a fee for each examination given, which any fair-minded teacher would be only too willing to pay, for the ultimate benefit derived."

The Brooklyn *Daily Eagle* is conducting a symposium on this question. The issue has found prominent music teachers of Brooklyn mostly in favor of some such plan as is proposed by Mr. Ash. The opinions of the following teachers were printed last Sunday: Carl Fiqué, Chester H. Beebe, Irwin E. Hassell, John Hyatt Brewer, Adolf Whitelaw, Marcus Kellerman, Carl H. Tollefsen, Louis Mollenhauer, Frank X. Doyle, Mme. Herman Henrichson, Robert W. Connor, J. Joseph Hession, Richard Keys Briggs, Robert James Hughes, Paul Jelenek, Grace Couch Embley, Emma Ahrens, M. Louise

Mundell, Adalbert Fuhge, Annie L. Walker, Emma R. Kuster, Shanna Cumming Jones, Emma Rita Auwell, Wilhelmina B. Crowell, S. V. De Trinis, Ernst Sommargren, Carl Rath, Albertina Kirches, Alvah E. Nichols, Dr. Alma Webster Powell, Eugenie di Pirani, Mme. E. B. Souliotis, Mrs. Griffin Welsh and Josephine F. G. Schule.

Beatrice Harrison, 'Cellist in Concert Series with Melba

Beatrice Harrison, the 'cellist, arrived recently in New York from her home in London on the St. Paul and left immediately for Montreal, Canada, where she opened her tour in a series of concerts with Mme. Melba on Monday, Oct. 4. Her concert course will take Miss Harrison as far west as Omaha, during which time she will give a number of recitals alone.

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Whose Tour this Season was postponed owing to the demand for her services in Europe, will positively be in the United States,

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MUSIC SCHOOLS A STRONG ASSET OF SALT LAKE

Widely Influential Work Being Accomplished by State University, Utah Conservatory and Other Institutions—Instrumental and Choral Music Abundantly Supplied by the Music Clubs—Two Artist Concert Series

SALT LAKE CITY, UTAH, Oct. 1.—The reputation which Salt Lake enjoys as a musical center and the rare opportunities offered by her institutions and instructors in music have been an important agent in attracting people from other communities to come here and make their homes.

Foremost among the institutions that are making headway musically is the State University of Utah. Thomas Giles, head of the department of music at the University, announces a bright prospect for the ensuing year. Last year, Prof. Giles was signally successful in his work, having organized an orchestra, a band and a chorus, and started a Bach library. He states that in five years the University will have the largest Bach library in America.

The Bach Society is made up of forty singers who, with soloists, will present two Bach cantatas during the school year. This will be the first time that a Bach chorale will have been heard in Salt Lake. In addition the society plans to present two grand operas with assisting artists and a complete orchestra from the East. Verdi's "Aida" will probably be one of the operas given, with Alfred Best in the rôle of *Rhadames*.

Professor Giles is also a pianist of rare attainments, having been received with marked success wherever he has appeared. Every season he presents two or more of his pupils in concertos with orchestral accompaniments. Through his management the Minneapolis and Russian Symphony Orchestras will appear here in the early spring. It is possible that one of them may be secured to play for one of the grand opera productions.

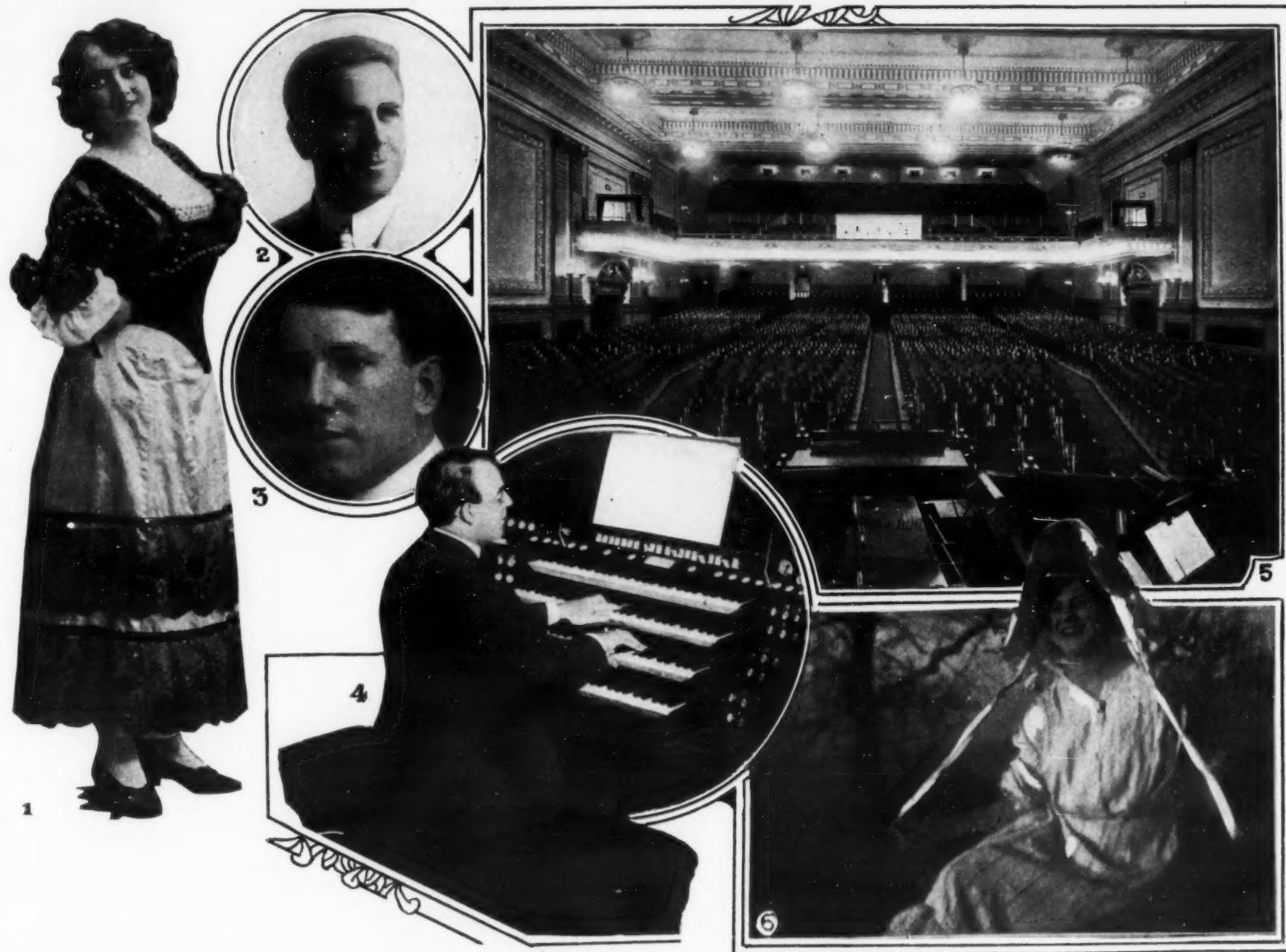
Public School Music

Among Salt Lake's musical activities that touch immediately the early training of our boys and girls is the course of study in the music department of our public schools under the direction of H. W. Dougall, who is just starting his second year as supervisor of music. Most of the schools have their own orchestras which, together with the Salt Lake School Band and the All Hallows Band, have won merited distinction.

The music at All Hallows College is under the supervision of Prof. Arthur Freber, conductor of the Philharmonic Orchestra. Mr. Freber reports a large enrollment. At Westminster College a special series of lectures will be given by Ednah V. Linn, instructor of voice and piano. The lectures will be illustrated and will include the songs of Shakespeare's plays, Bach, Haydn, Mozart, Beethoven, Chopin, Schubert, Dvorak and Grieg. These lectures bring up to the present time the chronological series which Miss Linn and Mrs. Esther Allen Gaw have been giving for several years. Mrs. Gaw has a year's leave of absence and so will not give her share of the lectures this winter. Mrs. Gaw is to study with Dr. C. E. Seashore of the State University of Iowa on the psychological tests of sound.

The Utah Conservatory

A most important factor in the musical uplift of the Inter-mountain region is the Utah Conservatory of Music, which, after four years of successful operation, has attained a high standing



No. 1—Lucy Gates, the Prima Donna, Who Is Now an Operatic Impresario in Salt Lake. She Has Produced "Traviata" with a Local Cast and Is Touring the State in It. No. 2—Fred C. Graham of the Graham Musical Bureau. No. 3—Thomas Giles, Director of Music, University of Utah, and Manager of the Salt Lake Concerts of the Minneapolis and Russian Symphony Orchestras. No. 4—John J. McClellan, Organist at the Tabernacle and Conductor of the American Concert Orchestra. No. 5—Interior of the American Theater, Home of the American Concert Orchestra. No. 6—Lucile Franke, Salt Lake Concert Manager.

and hopes in the near future to erect a large building which it can call "home." The Conservatory has an average yearly enrollment of 800 pupils; employs twenty-one instructors and operates in eighty-five towns. The conservatory has the distinction of having produced the first grand opera ever given in the State, and its recitals and public concerts have been prominent features in music circles wherever they have been given. A record of more than sixty-five recitals with not less than 450 pupils appearing at different times, five of them concerto concerts with complete orchestra accompaniment, is something of which the conservatory is proud. During the coming year it is planned to give a number of recitals, as well as one grand opera, which will be produced under the direction of John T. Hand, who has just contracted with the conservatory to direct the vocal department.

The American Theater, home of the American Concert Orchestra, is enlarging its great concert organ, at an expenditure of \$20,000, which will make this the largest in any photo-play theater outside of the Strand. The orchestra has been enlarged to twenty members, with Willard E. Weihe, violinist, as concertmaster, and as associate conductor to John J. McClellan, and Walter Poulton as organist. The results achieved by Director McClellan and his twenty musicians have been commented upon with enthusiasm. Mr. McClellan has signed a contract covering a period of three years as conductor of the American Concert Orchestra. In addition, he gives two recitals a week on the great Tabernacle organ.

No chapter on music in Utah would be complete that did not mention the

part which amateur light opera has occupied in our musical life. The most noted of Salt Lake's amateur organizations is the Salt Lake Opera Company, organized in 1897. The company gave regular presentations from 1897 to 1907, during which time the famous Utah soprano, Lucy Gates, made her début in opera. To-day Miss Gates is an impresario as well as prima donna and is presenting "La Traviata" at the Salt Lake Theater, Oct. 4, 5, 6 and 7. Miss Gates appears in her favorite rôle of *Violetta*, in which she has won so many triumphs, and will be supported by a cast and chorus selected from Salt Lake's best singers. An enlarged orchestra under the direction of Cecil Gates will play the score.

One of the most prominent organizations in Salt Lake for the advancement of musical culture is the Musical Arts Society of Utah, organized in 1914. The membership exceeds 300, and, through its endeavors last year, seven of the most noted artists were engaged for this city, the members hearing the entire series for less than fifty cents for each performance. The organization is formed on the broadest lines, and a general invitation is extended to music-lovers to enroll. The concerts under the auspices of the society are given in the Auditorium of the Ladies' Literary Club. The bookings for this season are not yet completed.

The music section of the Ladies' Literary Club has outlined an extensive program. The first part of the year will be devoted to a careful study of the early German composers with illustrated lectures and papers. The last half of the year will be given over to American composers.

The Orpheus Club is to Salt Lake what the Apollo Club is to Chicago. In February, 1892, Harry R. Browne, now of Cincinnati, first assembled this male singing society, which now has forty-five members on the roster, with a number on the waiting list. The Orpheus Club in 1895 won in the greatest Eistedfod ever held in the Inter-mountain territory, and from that time its success has been uninterrupted. A. H. Peabody has been the musical director from the first meeting in 1892, and critics declare that in tone color, shading, diction, dramatic intensity and finish, the work that Mr. Peabody gets out of the Orpheus Club is the equal to anything

done by a like organization anywhere in this country.

Orchestra and Oratorio Society

Mention should be made of the Philharmonic Orchestra and the Oratorio Society. The Philharmonic Orchestra was organized by some of the leading musicians of the city and, up to the present, it has been maintained solely by its members, who have given liberally of their time and money to bring it to a high standard. Last year the orchestra, under the baton of Arthur Freber, appeared in three public concerts. The plans for the Oratorio Society, under the direction of Squire Coop, have not yet been completed. However, there will be at least two oratorios presented during the year.

Considerable interest centers in the artist concert series scheduled for the ballroom of the Hotel Utah, under the management of Fred C. Graham. The attractions include Mrs. H. H. A. Beach, composer and pianist, and Fernanda Pratt, contralto, Oct. 20; Maud Powell, violinist, in November; Jenny Dufau, soprano, and M. J. Brines, tenor, Jan. 17; Brahms String Quartet, Dec. 6; Tilly Koenen, contralto, Feb. 3; Charles Wakefield, Cadman, composer, with Princess Tsianina Redfeather, March 6.

Under the management of Lucile Franke, there will appear Yvonne de Tréville, soprano; James Godard, baritone, and Margaret Clark, soprano.

ZORA AUGUSTA SHAW.

The Berlin Philharmonic Orchestra recently gave a series of concerts, for which the admission fee charged was only seven cents.

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University of Utah

Salt Lake City



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1. Finger dexterity

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4. Light wrist work preparatory to Chopin's Etude, Op. 25, No. 9

5. For left hand and independent rhythm

6. Independent phrasing and interlacing thumbs

The titles of these studies in themselves explain their object. It is sufficient to say that they are eminently practical and useful. The composer is a virtuoso as well as a teacher and has spared no pains in presenting his compositions in the most complete and up-to-date manner.

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One of the younger members is the concert-master, Maximilian Pilzer, who played the Bruch concerto in G minor (most of it, however, is in major keys) with a brilliant bowing; glowing, colorful tone and delicacy of expression which mark him as a virtuoso extraordinary. He ranks with Ysaye, Kreisler, Kubelik and Spalding as the best violinists ever heard in Columbus. He was given a royal reception.—*Columbus Evening Dispatch.*

At Aeolian Hall, Maximilian Pilzer gave a violin recital which afforded him opportunities to display to even greater advantage the excellent qualities which have often been admired in his quartet playing, and which secured him the highly honorable position of concert master of the New York Philharmonic.—*New York Evening Post.*

He has admirable technic, a fine singing tone and musical taste and intelligence that command respect.—*New York Evening World.*

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Professor John L. Stewart, Lehigh University, writes:

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CLEVELAND SEASON MOST ACTIVE IN FIRST HALF

Owing to Exodus of Clevelanders to South in Late Winter, Important Events Center in November and January, During Which There Are Almost Daily Concerts—Women's Orchestra of Fortnightly Club a Novelty—Seven Famous Orchestras Visit City—Splendid Artist Courses—Choral Clubs Active

Cleveland, Oct. 8, 1915

SELDOM have managers and clubs offered so tempting a winter schedule to Cleveland concert goers as that issued for the coming season. During the months of November and January the music-lovers of the city may attend important concerts upon almost any day of the week, and any hour of the day, for morning musicales, afternoon recitals, and evening symphony concerts follow each other in rapid succession. October has its limited share of attractions, and the months of February and March are well filled, but the habit of Clevelanders to seek Southern homes in the late winter leads to the placing of the most important events in the first three months of the season.

Mrs. Felix Hughes, Mrs. Franklin B. Sanders, Mrs. M. A. Fanning, and Helen deKay Townsend represent the managerial forces; the Fortnightly Musical Club of 1300 women, the Singers' Club of 125 men, the Harmonic Club, a mixed chorus of 200, and two small but ambitious singing societies, the Mendelssohn Club and the Mozart Choir, represent the concert-giving organizations.

The Orchestral Series

First in importance comes the series of ten symphony concerts under the management of Mrs. Hughes. Her orchestras this year comprise those from Chicago (three concerts), Cincinnati (two concerts), the Boston, Philadelphia, Minneapolis, New York Philharmonic and New York Symphony orchestras, each making one appearance.

Singers engaged to appear as soloists in this course are Marcella Craft, Julia Claussen, Frieda Hempel and Giovanni Martinelli; the pianists are Ernest Schelling, Harold Bauer and Fannie Bloomfield Zeisler. Albert Spalding will appear as the one violinist. Two symphony concerts for young people are announced for Saturday afternoons, by the New York Symphony and the Minneapolis Orchestras.

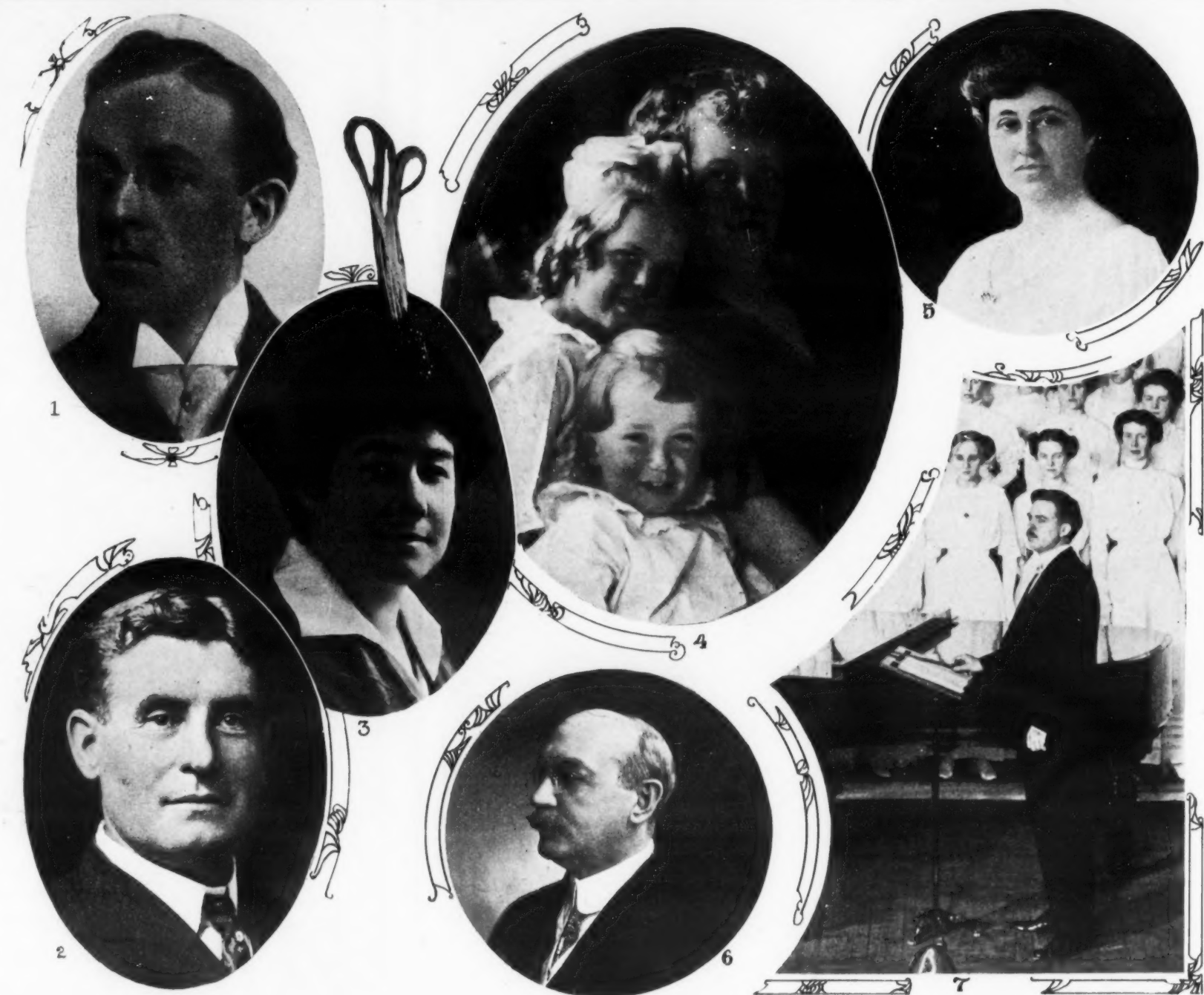
Cleveland Musical Resources

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Fortnightly Club of 1300 Women.
Four Choruses.
Five Artist Series.
Philharmonic String Quartet.
Music School Settlement.
Women's Orchestra.
Young People's Concerts.

The symphony course reaches all students and music-lovers in its scale of prices, which ranges from two dollars for the best seats to a minimum of seventy-five cents when season tickets are purchased, about one-third of the house being sold for the latter price. These concerts and four great recitals by Geraldine Farrar, Schumann-Heink, Fritz Kreisler and Mischa Elman complete Mrs. Hughes' individual announcement.

Subscription Musicales

In co-operation with Mrs. F. B. Sanders she sends to a limited public subscription invitations to the series of six Friday Morning Musicales given in Hotel Statler Ballroom, for which the following artists have been secured; Jenny Dufau with Vernon d'Arnalle, Gabrilowitsch, Pablo Casals and Ruth Deyo, Frances Alda, Percy Grainger and Francis Macmillen, and for the final musicale Mme. Olive Fremstad.



Prominent Managers, Club Officials and Choral Directors of Cleveland—No. 1, Carl A. Radde, Conductor of Mozart Choir. No. 2, J. Powell Jones, Conductor of Harmonic Club. No. 3, Mrs. F. B. Sanders, Manager of Friday Musicales, Fortnightly Club, etc. No. 4, Mrs. George N. Sherwin, President of Fortnightly Musical Club, and Her Children. No. 5, Mrs. Felix Hughes, Manager of the Symphony Concerts. No. 6, F. H. Gates, President of the Singers' Club. No. 7, Part of the Mendelssohn Club, Ralph E. Sapp, Conductor

Mrs. Sanders' individual announcement comprises three recitals, by George Copeland, Caroline Hudson-Alexander, and Mme. Ronfort-Askue, a local pianist of rare gifts. As manager of the Fortnightly Club Mrs. Sanders announces the most brilliant season of its history. It opens Nov. 2 with a recital by Julia Heinrich, to be followed with recitals by Charlotte Ruegger, the Belgian violinist; Katherine Goodson, the Fuller Sisters, and Julia Culp, the latter to be an open concert, for which tickets will be sold to the public. Other events will be a program by Mr. and Mrs. Sol Marcossion, a song cycle program by Mrs. Edna Strong Hatch, Pearl Kepple Miller, Warren Whitney and James MacMahon.

Young People's Concerts of Club

A novelty of the season will be the formation of the Fortnightly Women's Orchestra, in which all the instruments of a full orchestra will appear, special club membership for this purpose being arranged. Four young people's concerts in the Knickerbocker Theater, under the direction of Mrs. A. Bradley complete the club schedule of public concerts. These include a special performance of Humperdinck's fairy tale opera, "Hänsel and Gretel," with costumes and scenery, during holiday week, a program given by the pupils of the Music School Settlement (founded by the Fortnightly Club) and two miscellaneous programs.

The student members of the club give six concerts under the management of Mrs. A. Ward Fenton. Seven symphony musicales at the College Club House precede the symphony concerts. At these, analyses of the music are given, arias sung and concertos performed.

The Fortnightly Club enters its twenty-second year with a new president, the fifth to fill this office, Mrs. George Nelson Sherwin, a pianist who has figured upon many of its most distinctive programs, and an executive officer of tried ability.

Democracy of Chorus

The Singers' Club begins its twenty-third season. During its history at least a half dozen of the men among its original members have taken part each year

in its chorus, several of whom have sons singing in it at the present time. Its popular and efficient director for the past ten years has been Albert Rees Davis. Frederick W. Gates, its president for the past five years, speaks with enthusiasm of the devotion of Singers' Club members to their work, remarkable regularity in attendance at rehearsals, and the thorough democracy of an organization in which millionaires' sons stand shoulder to shoulder with clerks and mechanics.

He points with pride to the civic service performed by the club in singing at Municipal Concerts, or at the reception for Myron J. Herrick when he returned from his duties as ambassador to France, and the frequent cordial response to more humble requests for music at funerals in obscure places, etc. Three miscellaneous programs will be given this year, Anna Case and Reinold Werrenrath being the soloists engaged for two of these.

Excellent Choral Clubs

The Harmonic Club, J. Powell Jones, director, announces its fourteenth season. It will present the "Cross of Fire" by Max Bruch as its principal work, the soloists to be Lucille Tewksbury Stevenson, Marion Green and C. Edward Clarke. Other concerts will have as soloists, Helen Stanley and Mrs. Marjorie Dodge Warner.

The Mendelssohn Club, under Ralph Everett Sapp, builds its season about the coming of the Trio de Lutèce for its spring concert, when a choice selection of choral music will be combined with

the dainty effects of the flute, harp and cello played by George Barrère, Carlos Salzedo and Paul Kéfer. Sue Harvard is the club's first soloist, at the fall concert.

The Mozart Choir, director Carl Radde, a club of serious intent organized largely from the Bach Society, an old and famous organization which outgrew its location, has established itself far to the East End of the city in the residence section. It announces a winter devoted to the study of Elgar, Bruckner, Percy Grainger, Gretchaninoff, Rimsky-Korsakoff, Bantock, A. Walter Kramer and T. Tertius Noble.

Stars at Low Prices

Mrs. M. A. Fanning, at the head of the Euclid Service Bureau, announces six recitals on Sunday evenings in the Hippodrome, in the Peoples' Concert Course. No tickets to be sold for more than a dollar when season tickets are purchased and a large part of the house for much smaller prices. The artists secured are Pasquale Amato, Margarete Ober, Florence Hinkle, Leo Ornstein, Jacques Kasner and Dorothy Thullen in combination; Margarete Matzenauer, and Leopold Godowsky. Mrs. Fanning also announces a recital by Cecil Fanning in mid-winter. Helen de Kay Townsend brings Margaret Wilson to Grays' Armory in early October.

The Philharmonic String Quartet, the members of which are Sol Marcossion, Charles Heydler, Charles Rychlik and James D. Johnston, announces three concerts beginning in February.

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EDOARDO

Ferrari-Fontana

Tenor Robusto

The triumph of this great singer and artist as *Avito* in "L'Amore dei tre re" and the importance of his acquisition by the Metropolitan Opera Company can not be more adequately described than by referring the readers to the following sentences of the most exacting among the New York music critics:

He is a singer of heroic mould and won his way to the admiration of a Metropolitan audience last night by dint of sincere and impassioned singing and acting and the disclosure of a voice of noble quality.—(Mr. Krehbiel in *The Tribune*.)

It may be said of him without exaggeration that he sent an electric shock through the Metropolitan. He has a magnificent robusto tenor voice, admirable technic and high dignity of style. No other tenor in recent years has offered an impersonation that made such a quick appeal to the feelings of the audience as this.—(Mr. Henderson in *The Sun*.)

The most conspicuous feature of the performance was the first appearance at the Metropolitan of Edoardo Ferrari-Fontana. He made an immediate success by his fine acting but still more by his remarkably fine tenor voice. He sings with admirable art, style and in a manner that makes his voice count for its utmost. He certainly is a valuable acquisition for the Metropolitan Opera House.—(Mr. Aldrich in *The Times*.)

His was ringing with dramatic force and yet there was compelling beauty in his ringing thrilling notes. He is a rarely fine dramatic tenor.—(Mr. Logan in *The Herald*.)

Mr. Ferrari-Fontana as *Avito* disclosed a dramatic tenor voice of beauty and resonance and his musical and dramatic endeavors were at all times of very high order.—(Mr. Key in *The World*.)

Mr. Ferrari-Fontana counts among his assets a voice of real beauty and virility, an excellent style and a good stage presence.—(Mr. Meltzer in *The American*.)

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 Aeolian Hall, New York



MARGARET MATZENAUER

Prima Donna of the Metropolitan Opera Company

Mme. MARGARET MATZENAUER, the famous Metropolitan Prima Donna, is one of the greatest singers of our time. The unusual range of her voice as well as its volume and sweetness makes her equally at home in contralto, mezzo and soprano roles confronting the different "tessituras" with amazing ease. She can sing Donna Elvira (her rendition of this Don Giovanni character has been one of her greatest achievements on the European stage), Kundry and Orpheus: Isolde and Brangaenie. She can thunder the Battle Cry in *Walküre* and fascinate her audience on the following night with her beautiful round rich tones as Laura, Amneris or Ulrica. Every New York operagoer is well aware of all these wonderful possibilities, but not all of them know the extent of the musicianship that distinguishes this operatic artist. We can state on good authority that a Maestro on whose high standing and exacting baton all critics agree unanimously, never once had occasion to make any corrective remark to this artist at any of the numerous rehearsals that usually precede a premiere. One opera in which Mme. Matzenauer excels and which has provided her with the greatest satisfactions in most of the principal European Theaters is Saint Saëns's *Samson* and *Dahlila*. A perusal of the following notices will give an idea of the extent of Mme. Matzenauer's triumph in the French masterpiece.

PRESS COMMENTS:

FRANCE

Mme. Matzenauer's interpretation of the Biblical Heroine is something that will not be easily effaced from the memory of those who were present last night. Vocally she was superb; and at times she poured lavishly her marvelous tones without ever falling into exaggeration. Historically she showed herself an actress of the very first rank. Her rendition of "Printemps qui commence" made everybody in the audience "sit up and take notice, and by the time that she reached the last note of "Mon coeur s'ouvre à ta voix" her triumph was assured and sealed by an interminable ovation.—*Le Gaulois*, Paris.

BELGIUM

Gorgeous display of vocal means, excellence of style and an action that showed the full penetration of the singer into the skin of the character are the resources that were brought into play by Mme. Matzenauer last night in her magnificent interpretation of the rôle of *Dalila*. The enormous audience that filled the Théâtre de la Monnaie was thrilled to the highest pitch of enthusiasm throughout her performance and particularly after "Amour viens aider" and "Mon coeur s'ouvre à ta voix."—*L'Etoile*, Bruxelles.

GERMANY

It was a big night for French Art last night at the Opera, and had Saint Saëns been present he certainly would have been extremely pleased. To the remarkable success of the opera has largely contributed its excellent performance headed by a *Dahlila* of the voice, appearance and interpretative power of Mme. Matzenauer. Berlin owes this singer one of the most delightful nights of the season and the audience, usually rather reserved, often expressed its high satisfaction, rewarding with tumultuous applause the admirable achievements of its favorite singer.—*Berliner Tageblatt*, Berlin.

Mme. Matzenauer's presentation of the rôle of *Dalila* is one of the greatest samples of vocal art that have ever been heard in Munich. Her unusual voice, so full and at the same time so capable of sweetness, combined with the elegance of her phrasing and her clever use of the "pianissimo" passages, enabled her to obtain such marvelous effects that her renown of being one of the greatest singers of our time was fully justified.—*Neueste Nachrichten*, Munich.

AUSTRIA

The greatest honors of the evening are due to Mme. Matzenauer, who in the rôle of *Dalila* affirmed herself a vocalist and an actress of the very first rank. Her attributes can be summed up in a few words: a voice phenomenal in power and beauty and a finished technique and a beautiful appearance.—*Neue Freie Presse*, Vienna.

HUNGARY

Mme. Matzenauer's great success in *Aida* was overshadowed and surpassed by her genuine triumph of last night in *Samson* and *Dalila*. Buda-Pesth has seldom witnessed such an outburst of enthusiasm as that with which the audience rewarded her singing of "Mon coeur s'ouvre à ta voix." By far she is the best *Dalila* that has appeared on the stage of our Royal Opera and her portrayal was something that will long be remembered by those who saw it.—*Buda-Pesth Hirlap*, Buda-Pesth.

MANAGEMENT:

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 Aeolian Hall, New York

ROCHESTER HOME OF COMMUNITY MUSIC

Conductor Barnhart's Chorus Demonstrating the Powerful Unifying Force of Music Used with a Civic Purpose—Festival Chorus to Study Works of American Composers—Rochester's Two Flourishing Orchestras—Manager Furlong's Concert Course—Study of Orchestra Instruments Introduced in Public Schools

ROCHESTER, N. Y., Oct. 1.—Music is the most powerful unifying force when used with a civic and community purpose and consciousness, and it is gratifying to report the ways in which Rochester is showing itself to be in the front rank in its attitude toward community music.

The Community Chorus, after a holiday of two months, during the absence of the conductor, Harry H. Barnhart, on a Chautauqua tour, started in the first week of September with renewed energy, giving a farewell concert to the summer in the latter part of September at Highland Park. The members of the chorus are engaged in an active campaign to

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Festival Chorus.

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Tuesday Musicales Concert Courses.

Two Orchestras.

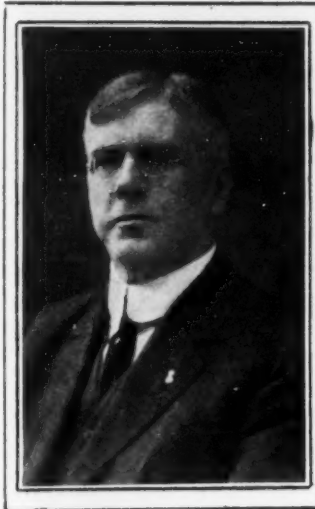
Introduction of orchestras in the public schools.

increase the membership from 400 to 1000 and at the same time to prepare for the big minstrel show to take place the last of October. This affair is being given to pay off the deficit incurred last April by the Inter-Community "Singfest," and the chorus is having the assistance of committees from the Chamber of Commerce, the Ad Club, the Rotary Club and the Optimists' Club.

At Christmas time a free civic performance of the "Messiah" will be given at Exposition Park, where the chorus gave it so successfully last year to an audience of 10,000. In January, Quintano's Band will come to Rochester and give a concert with the Community Chorus. This band is thoroughly imbued with the community chorus idea, for it accompanied Mr. Barnhart on his Chautauqua tour, and every one of his seventy-five audiences splendidly illustrated the Community Chorus idea—that everybody can sing. In February a free Community Exhibition Promenade concert will be given at Convention Hall, where any member of the community, whether a member of the chorus or not, may exhibit art or handicraft work of any sort, while the Community Chorus furnishes the music.

Another Big "Singfest"

Later in the spring another big Inter-Community Singfest will be held at Exposition Park, with 2000 voices in the chorus, which will be composed of the Rochester Community Chorus and the



No. 1—Ludwig Schenck, Conductor of the Symphony Orchestra. No. 2—Convention Hall, Rochester, N. Y., Where John C. Freund is Scheduled to Deliver an Address on Nov. 5. No. 3—Regent Theater, Rochester. No. 4—Mrs. S. L. Ettenheimer, President of the Tuesday Musical. No. 5—Harry H. Barnhart, Conductor of the Community Chorus. No. 6—Genesee Valley Club, Rochester

out-of-town choruses that Mr. Barnhart conducts. There probably will be three of these this year, at Webster, Warsaw and Lyons. Other towns are anxious to have Mr. Barnhart start community choruses for them, too, but the three mentioned are all that he has time for. They will study the same program during the winter as the Rochester chorus and among other things, will take up Mrs. H. H. A. Beach's Panama Hymn, Tschai-kowsky's Russian Hymn, Chorus from "Meistersinger," Wagner; "Land Sighting," Grieg, and Hallelujah Chorus from "The Mount of Olives," Beethoven.

Mr. Barnhart everywhere finds that, given an opportunity to make their own music, people take a greater interest in it than those who are merely passive listeners; another thing he has observed during his Chautauqua tour is that a large crowd of people invariably sings on the key. Mr. Barnhart thinks it

is high time that all clubs and civic organizations take cognizance of the effect of self-produced music on large masses of people—the unifying force of it, and the awakened interest in music that it produces. The production of the more complex forms of music would then be more appreciated and enjoyed as a result of this preliminary self-development.

Festival Chorus and Its Studies

The Festival Chorus, under its leader, Oscar Gareisson, plans an extensive program for study during the winter, and will probably give two or three concerts. The Festival Chorus is mainly composed of trained singers, who number about 175. Mr. Gareisson has had the chorus organized as a permanent institution about a year and a half. Among other things that are to be studied this winter will be compositions by American composers,

Tuesday Musicales Working Out a Vigorous New Policy—Musical Culture of All Rochester Now the Club's Primary Object—John C. Freund's Prospective Visit Outcome of This Larger Plan—A Quarter-Centennial Celebration—Two Series of Artists' Recitals Under Tuesday Musicales's Auspices

wherever suitable works can be found, including several by a local composer, Henri Jacobsen.

The following program will be taken up for study: "Judas Maccabaeus," by Handel; "Orpheus," Gluck; "Rebecca," Barnby; "Inchcape Rock," Bridge; "Lorelei," Mendelssohn; "Song of Fate," Brahms; "Mad Fire Rider," Wolff; miscellaneous part-songs and old folk-songs; some of the new Russian school and American compositions.

The Festival Chorus is the only body of trained singers in Rochester outside of the churches, and should fill an important function in the musical life of the city in presenting the more difficult classic and modern choral works.

The Progressive Tuesday Musicales

The Tuesday Musicales sees a successful season ahead of it. The extension work done by club members in the schools for several years has developed in the club the spirit of service to the community, which came to a head this spring in the adoption of a new policy, instituted by the newly elected president, Mrs. S. L. Ettenheimer, which was incorporated in the constitution. This new policy was that of developing the musical culture of Rochester, which was hitherto secondary to the development of musical talent of its members. The latter course has been turned over to the student members, who form a large and enthusiastic branch of the club.

Two big results of the new policy are seen in the increase of membership in the club, and in the extension of an invitation to John C. Freund, editor of MUSICAL AMERICA, to give an address at Convention Hall, on Nov. 5, on American music and musicians, propaganda work for which has won him such an enviable place in the hearts of the musical people of America. The people of Rochester will be invited to attend free of charge.

With the election in June of Mrs. S. L. Ettenheimer to the presidency of the club, an executive committee was elected. On the board of directors, assisting the president are: Mrs. W. E. Werner, Mrs. Sumner Hayward, Mrs. C. H. Shiel and Mrs. Hermann Kellner. Mrs. Frederick F. Church is first vice-president; Mrs. Leonard Allen, second vice-president; Mrs. Charles Hooker, corresponding secretary; Mrs. James H. Boucher, treasurer; Mrs. Walter Bentley Ball, recording secretary; Mrs. Boyd G. Saunders, chairman of instrumental committee; Louise Griswold, chairman of vocal committee. Mrs. Ettenheimer has been a member of the club for many years, and is a highly accomplished musician, as she was graduated from the Conservatory at Leipzig, where she was a pupil of Reinecke, and also studied the violin under Alexander David. She is one of Rochester's most public-spirited citizens and desires that every man and woman in the city shall have a chance to hear the best music at the lowest possible price.

The active campaign for new members carried on this summer has more than

[Continued on page 140]

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ROCHESTER HOME OF COMMUNITY MUSIC

[Continued from page 139]

doubled the club membership, and when the season opens with the Olive Fremstad concert on Oct. 4 it is expected that the total enrolment of the club will number 1000.

To Present Visiting Artists

The increase in the membership of the club has enabled Mrs. Ettenheimer to engage well-known artists for six of the twelve morning recitals, the other six being given by club members as the whole twelve have hitherto been. Another result of the increased membership has been the engaging of the Regent Theater for the morning concerts, as the recital hall of the Genesee Valley Club, where they were formerly held, will now be too small. The artists engaged for the six morning concerts are: David and Clara Mannes, Germaine Schnitzer, Henriette Wakefield, Ethel Leginska, Anita Rio and Louis Kreidler.

The co-operation of the Tuesday Musicales with the Booking and Promoting Company of New York, whose agent was here in the late summer arranging a series of concerts, gives the members of the club the benefit of five more evening concerts than would have been the case otherwise, at no advancement of the club dues. The management of the two evening concerts that Mrs. Ettenheimer had arranged for—Harold Bauer and Pablo Casals in joint recital on Oct. 29 and Louise Homer in February—have been taken over by the Booking and Promoting Company, and the entire local management of the seven evening concerts has been put in the hands of Walter Bentley Ball, who was the prime factor in starting the erection of the new Studio Building. The concerts and dates are as follows: Oct. 4, Olive Fremstad, assisted by Marie Hertenstein, pianist; Oct. 29, Harold Bauer, pianist, and Pablo Casals, 'cellist; Dec. 6, Francis Macmillen, violinist, assisted by Nicholi Scheer, pianist; Jan. 4, Ernest Schelling, pianist, and May Peterson, soprano; Feb. 3, Louise Homer, contralto; Feb. 4, Margarete Matzenauer, contralto, and Beatrice Harrison, 'cellist; March 6, Paul Reimers, tenor, and Louise Cox, soprano.

The president of the club has also arranged for a studio in the Studio Building for the use of the club every Tuesday. The meetings of the active members and the executive board will take place there, and the library of music belonging to the club will be kept there.

To Hear Mr. Freund

The celebration of the twenty-fifth birthday of the Tuesday Musicales takes place on Nov. 5. There will be a luncheon at the Genesee Valley Club for the active members, with speeches by former presidents of the club, and a reproduction of a program of twenty-five years ago, given by the members who performed it then. In the evening, at Convention Hall, the whole of Rochester will be given a well-heralded opportunity to hear Mr. Freund give his address. Besides the whole membership of the Tuesday Musicales in the audience, there will also be as complete a representation as possible of all the musical organizations in the city, in addition to the general public.

An important feature of the winter's

work which will be undertaken by the educational and institutional committees of the club will be the arranging of concerts to be given by members in the grammar schools and high schools, hospitals and other institutions of the city. Last year's work, as reported by the chairman at the annual meeting in June was most successful, forty-eight concerts in all being given, with audiences totaling more than 16,000.

Manager Furlong's Concerts

James E. Furlong, the local concert manager for the Ellis concerts and manager of the Rochester Orchestra, is inclined to regard the unusual number of concerts scheduled for the winter in the light of competition which will be injurious to his series, but others believe that the greater number will be a stimulus to concert-going and that all the concerts will be well attended.

Mr. Furlong has arranged with C. A. Ellis of Boston as usual for the appearance in Rochester this season of the Boston Symphony Orchestra, Geraldine Farrar, Mme. Melba, Paderewski and Fritz Kreisler. In addition to these events, Mr. Furlong has on his list for this season two appearances of the New York Symphony Orchestra, with Walter Damrosch, conductor; a concert by the New York Philharmonic, under Josef Stransky, an appearance of Mischa Elman and concerts by other celebrities, for whom arrangements are now under way.

The first concert of the Ellis series will be given on Oct. 28, and will present Geraldine Farrar, assisted by Ada Sassoli, harpist; Reinald Werrenrath, baritone, and Richard Epstein, pianist. Paderewski is scheduled to appear on Nov. 25 and Fritz Kreisler on Dec. 14. Melba, who will have the assistance of Beatrice Harrison, 'cellist, Robert Parker, baritone, and Frank St. Legère, pianist, will appear on Jan. 7, and the course will be brought to an end by the Boston Symphony on Jan. 25.

Mr. Furlong has also secured the engagement here of the San Carlo Opera Company at the Lyceum Theater for the week of Oct. 18 in its regular Italian repertoire, with "Faust," "Tales of Hoffman" and "Thais" in addition.

Rochester's Two Orchestras

The Rochester Orchestra, under direction of Hermann Dossenbach, plans six concerts for the coming season, with well-known soloists for each one. The personnel of the orchestra, which numbers sixty players, is three-quarters local musicians, with about fifteen players imported from Buffalo, Syracuse and New York for each concert. The first program will be devoted entirely to Wagner, with Mme. Gadske as soloist. Mr. Dossenbach has invited Ossip Gabrilowitsch to be a "guest" conductor at one of the concerts and the other soloists are Emilio de Gogorza, baritone; David Hochstein, violinist, and Bedrich Vaska, 'cellist. The last two artists are local residents with national reputations. The soloist for the last concert has not yet been announced. As heretofore, the concerts will take place at the Lyceum Theater, and the dates are Oct. 25, Nov. 15, Dec. 20, Jan. 17, Feb. 21 and March 20.

The Symphony Orchestra, Ludwig Schenck, conductor, is planning for four concerts this season—three to be given at the High Schools and the last one at Convention Hall. The Symphony Orchestra occupies an important place in the musical life of Rochester, for it serves as a graduate school for many musicians and also brings great pleasure to thousands of people, as the concerts are always free and very popular. The orchestra, which numbers between sixty and seventy players, is an amateur organization, with about one-third of the players professional, mostly in the brass and wind choirs. They have from ten to twelve rehearsals for every concert, and study the lighter modern composers and the classics. The orchestra is supported by yearly subscription and costs less

than \$500 a year to run. During the last few years, orchestras have been started in the two high schools, and these players supply material for the Symphony Orchestra when they have attained sufficient proficiency.

Since the Symphony Orchestra started, orchestras have also been started in the public schools, so that the city has in considerable measure a complete cycle of schools of experience for orchestral players.

With the movement to introduce the study of orchestral instruments in the schools, with the growth of public appreciation of orchestral music and with a solidly established professional symphony orchestra, Rochester, will have this branch of its musical life fully developed.

MARY ERTZ WILL.

CONCERTS OF IOWA CHORUS

Lucille Stevenson and Dean Cowper Aid Charles City Club

CHARLES CITY, IOWA, Oct. 5.—From the present outlook Charles City is to have an unusually fine musical season. The Lyric Club, a chorus of women's voices, under the direction of Frank Parker of Cedar Valley Seminary, Osage, announces two important concerts. At the first the principal choral works will be the "In Springtime" cycle by Mabel W. Daniels, and "St. Mary Magdalene," by Vincent d'Indy. Lucille Stevenson

will be the soloist. At the second concert, the principal works will be "Fairy Day," "Three Idylls," by Charles Villiers Stanford, and "The Slave's Dream," by H. A. Matthews. Holmes Cowper, prominent American oratorio tenor, and dean of the music department of Drake University, Des Moines, will be the soloist.

On the Y. M. C. A. Lyceum course appear C. W. Best's two fine concert companies. One includes Antonio Sala, the young Spanish 'cellist, and Mignone Meeker, the Chicago soprano, with Lois Brown as piano soloist and accompanist. The other, Alberti Salvi, a young Italian harpist; Marguerite Austin, violinist, and Florence Hedstrum, soprano.

HARRY H. BARNHART

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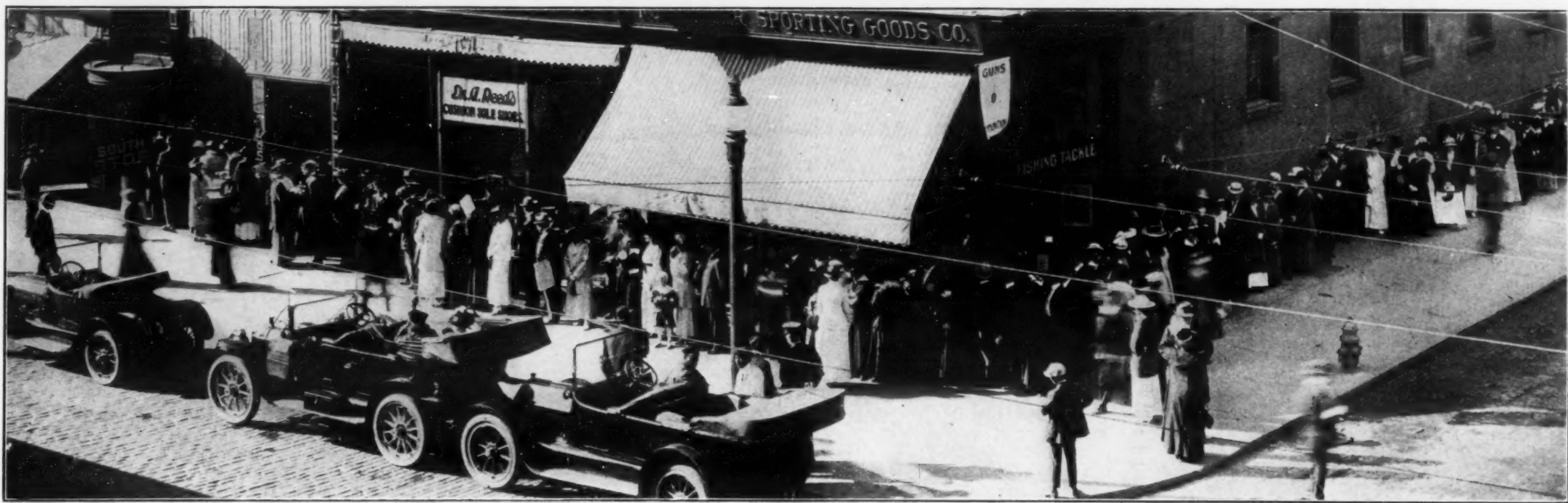
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THRONG FOR OPENING OF ROCHESTER SERIES



Crowd Assembled for the Opening of the Ticket Sale for the Rochester Concert Course, Managed by the Tuesday Musical Club and the Booking and Promoting Corporation of New York

AN example of the interest taken in really worthy musical attractions in our bustling American cities may be found in the above picture, taken at Rochester, N. Y. It shows the throng at the opening of the ticket sale for the concert course

operated jointly by the Tuesday Musical Club of that city and the Booking and Promoting Corporation of New York. The concerts are to be given in the Convention Hall, and the series was opened on Monday night of this week by Olive Fremstad.

ROCHESTER "SONG AND LIGHT" CONCERT

Community Chorus and Park Band Perform in Beautiful Natural Amphitheater

ROCHESTER, N. Y., Oct. 2.—The "Song and Light" concert given on the evening of Sept. 30 by the Community Chorus, the Park Band, Mrs. Rae Potter Roberts, soprano soloist, and Emory Remington, trombonist, was a wonderful success, in spite of unpleasantly cold weather. The concert took place in Highland Park in a natural amphitheater discovered by Claude Bragdon, architect, who entertained the chorus at his home last May. The place is a long narrow valley with a deep bowl at the end, crowned on all sides with pines, with the entrance on South Avenue, quite hidden away from sight and sound of the cars. The other end, rising abruptly and backed with firs made a most beautiful stage setting.

The whole valley was strung with Japanese lanterns, with here and there a big lantern four or five feet high or a panel with a light behind it designed by Mr. Bragdon in wonderful geometric patterns and vivid colors. Mr. Bragdon's scheme was to make a perfect accord in impressions upon the eye and ear, terming the result "color-music." He also designed the stage-setting—four poles set up in front of the stage with a cross-piece on top all twined with arbor-vitæ. Upon this cross-piece were hung large screens or panels all different in pattern and color with powerful electric lights behind them, giving the chorus and band fine lighting and giving the audience a most beautiful picture. The front of the

platform was massed with potted plants. It was difficult to estimate the crowd accurately, but there were between ten and twenty thousand persons there. The benches seated two or three thousand, but the majority stood on the higher ground back of the benches and on the sides.

As the night was so cold, the chorus did not turn out in full, there being but 275 present, but they sang with great energy and responsiveness, and the whole program was carried through with spirit. The two old English songs, sung unaccompanied, "All Through the Night" and "Drink To Me With Thine Eyes," were charmingly done, while the "Bridal Chorus" and the "Hallelujah" chorus were given with much joyous vigor and received hearty applause. Mrs. Rae Potter Roberts sang with clearness and good interpretation and had to respond to an encore, and the band sounded unusually well, the rising ground on all sides seeming to hold the sound together with good effect. The park officials under whose supervision the concert was given were most enthusiastic over the results and considered it the most beautiful outdoor affair ever given in Rochester. The program follows:

1. Overture, "Morning, Noon and Night in Vienna," Suppe, Park Band; 2. a. "Pilgrims' Chorus" from "Tannhäuser," Wagner; b. "Bridal Chorus" from "The Rose Maiden," Cowen, Community Chorus; 3. Suite, "A Day in Venice," Venetian Love Song, Nevin, Park Band; 4. a. Largo, Handel; b. "The Heavens Are Telling," from "The Creation," Haydn, Community Chorus; 5. March, from "Tannhäuser," Wagner, Park Band; 6. a. "All Through the Night," Old English; b. "Drink To Me Only With Thine Eyes," Old English, Community Chorus; 7. Trombone Solo, "Good-bye," Tosti, Emory Remington; 8. Barcarolle, Offenbach, Community Chorus; 9. Overture, "William Tell," Rossini, Park Band; 10. "Beautiful Blue Danube" Waltz, Strauss, Community Chorus; 11. Soprano Solo, "Jewel Song," from "Faust," Gounod, Beloved, Pinsuti; b. "Hallelujah Chorus," Mrs. Rae Potter Roberts; 12. a. "Good-night," from "The Messiah," Handel, Community Chorus; b. "Star Spangled Banner."

MARY ERTZ WILL.

NEW CLUB HOUSE FOR THE ASSEMBLY

Organization Founded by Mme. Bell-Ranske to Present Much New Music

WORK for the recognition of young artists will be renewed this season in New York by the New Assembly, which opens its new clubhouse, at 107 East Fifty-fifth Street, on the afternoon of Oct. 23. A reception will be given in honor of David Bispham, the honorary president, and Arthur Hartmann, the new honorary second vice-president. On this occasion two original violin compositions of Mr. Hartmann will be presented, as will also two of his songs, interpreted by Mabel Beddoe, the talented Canadian contralto.

The season's opening of the Assembly will take place in the large ballroom of the Hotel Plaza, on Wednesday evening, Nov. 17, when a program of compositions by American composers will be given. Among the composers represented on this program will be Charles Gilbert Spross, A. Walter Kramer, Arthur Bergh, Warner M. Hawkins and Robert Henry Whitcomb. A number of composers' recitals have been planned for the season, when compositions by Frederic Delius, Rudolph Ganz, Arthur Hartmann, Frank Howard Warner, Emanuel Moor and others will be presented. Twenty concerts will be given during the season, twelve in the new club rooms and eight in the large ballroom of the Plaza.

The New Assembly is a protective organization formed four years ago by Mme. Bell-Ranske to extend an opportunity to artists whose careers may be

delayed by the almost unsurmountable difficulties of the musical profession in a large city like New York. The organization not only gives an artist (who must be a member) at a very modest initiation fee a public appearance in the ballroom of the Hotel Plaza, but pays the cost of renting the ballroom, printing and every expense connected with the giving of a concert. The Assembly cannot sell tickets for its own benefit, and all moneys derived from the sale of tickets must be turned over to the artist.

Mme. Bell-Ranske has associated with her in this excellent work a number of socially prominent men and women always ready to come to the support of musicians whose talent deserves recognition, but who have not the means to present their wares to the musical world. Mrs. George Edgar Schenk and Mrs. Russell Wellman Moore are two of the staunchest supporters of the Assembly, and it was through their generosity that a great deal of promising talent was brought to light the past two seasons.

Mme. Bell-Ranske, who is devoting most of her time to further the work that is being done by the Assembly, is herself an able lecturer of ability, a woman of fine education and charming personality and she numbers among her personal friends prominent society people here and in Europe. Her repertoire includes the Ibsen dramas and works by Walt Whitman, W. Hanna Thomson, Ernest Haeckel, Rabindranath Tagore and many other noted writers.

A committee of Pennsylvania women wishes to present Mme. Bell-Ranske to the women of the State. Using Ibsen's types as a basis, Mme. Bell-Ranske shows how modern woman may, through physical discipline, reach her highest mental and spiritual development. A like movement is also on foot in the State of Delaware, and Mme. Bell-Ranske will be heard in other sections of the country. She will lecture on Ibsen's dramas at the New Assembly clubhouse on Oct. 31. Her new book, "Voice and Nerve Control," which is being published by the F. A. Stokes Company, will be ready on Nov. 1.

H. F.

Basil Sapellnikoff, the Russian pianist, is touring the English Provinces.

Stella Carol, the London soprano, who was saved from the Arabic disaster, is making a tour of English vaudeville houses.

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NEW YORK, *Evening World*, Nov. 12th, 1914—"He has remarkable musical intelligence and sensibility."

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ORATORIO SOCIETY CRISIS DISTURBS BALTIMORE

Financial Difficulties of Pache Chorus the Only Unfavorable Phase, However, of City's Musical Prospects — \$5,000 Must Be Raised to Meet Society's Indebtedness—Improvements for Lyric and Peabody Conservatory Auditoriums.

BALTIMORE, Oct. 5.—The forecast for the coming 1915-1916 musical season in Baltimore promises greater managerial activities than in other years, there being an increased number of symphony concerts, opera engagements, artist recitals and other important musical events scheduled. The subscription lists for the symphony concerts and the advanced sale of seats for the course of artist recitals show that public interest has been stimulated to a most encouraging degree.

Naturally, the hub of the local musical effort is represented in the well directed energies at the Peabody Conservatory of Music. This season there has been a record enrollment, which shows candidates who have come from many distant States and from foreign countries. The scholarship applicants at the current examination have greatly outnumbered former lists of competitors.

Renovate Peabody Hall

The renovation of the large auditorium of the Peabody Conservatory, where the course of Friday afternoon artist recitals will be held as in the past, has been a matter of local pride. Certain ornate decorations have been removed in order to allow the artistic panel sculptures at the left and the right of the stage to stand out with their deserved prominence. These panels are the work of Baltimore sculptors who were holders of the Rinehardt Scholarship in Sculpture, founded by the late William H. Rinehardt, the noted American sculptor, and controlled by the Trustees of the Peabody Institute. The panels are symbolic studies of the twin arts, "Poetry" and "Music" and were executed respectively by J. Maxwell Miller and Hans Schuler. This hall is rich in musical traditions and has resounded with the art efforts of the foremost musicians of the world. Incidentally, it was here that John C. Freund, the editor of MUSICAL AMERICA voiced his splendid appeal for the recognition of American music and musicians.

The list of artists who are to be heard during the course has not been definitely settled upon by Director Harold Randolph. The opening recital will be given on Friday afternoon, Oct. 29, Ernest Hutcheson, the Australian pianist, who was associated with the Peabody Conservatory of Music as a teacher for a number of years, will inaugurate the course. Josef Hofmann has been booked and the complete list of artists engaged will be announced later. Members of the faculty will also be heard at these recitals, which will continue weekly until after Easter. There will be productions by the Peabody Opera Class, Harold Randolph, director, concerts by the Students' Orchestra, Gustav Strube, conductor, numerous organ recitals and students' concerts. The Preparatory Department, May Garretson Evans, super-



Interiors of Baltimore's Leading Concert and Operatic Auditoriums. Above, the Lyric; Below, Peabody Conservatory Hall.

intendent, announces its fullest registration in years. The usual weekly students' concerts and occasional performances of its orchestras under Franz C. Bornschein will be given during the term.

New Entrance for Lyric

Wilbur Kinsey, the manager of the Lyric, tells of extensive building plans and external additions which are to be made at the Lyric. The unfinished front of the large hall will be converted into an ornamental arcade having floor space for fashionable shops and at the same time affording a covered entrance into the main foyer of the building.

The bookings at the Lyric show an increase in the number of symphony dates. There will be five concerts by the Boston Symphony Orchestra, Dr. Karl Muck, conductor, at which the soloists announced to appear are: Mme. Melba, Geraldine Farrar, Fritz Kreisler and Ernest Schelling. The New York Philharmonic Society, Josef Stransky, conductor; the New York Symphony Orchestra, Walter Damrosch, conductor, and the Philadelphia Symphony Orchestra, Leopold Stowkowski, conductor, will also give series of concerts at the Lyric. The Boston Grand Opera Company is booked for several performances and other large attractions have been secured by Mr. Kinsey.

Opera and Matinée Musicales

Further evidence of increased managerial activity is shown in the bookings at the local theaters. Engagements of the San Carlo Grand Opera Company are listed at the Academy, while the management of Ford's Theater an-

nounces several matinée musicales, the first of which will be given by Albert Spalding, violinist, Oct. 7.

At the time of this writing the fate of the Baltimore Oratorio Society, Joseph Pache, director, is still in the balance. This organization has been in existence for more than thirty years, but the lack of funds has caused the board of governors to contemplate disbandment. However, it is hoped that public spirit will

Peabody's Many Concerts Increase in Symphony Orchestra Bookings—Polish Society Added to City's Many Choruses—Suburban Music School Another Acquisition—Municipal Song Competition Under Way—Männerchor to Sing Works of Resident Composers

not let the organization go to the wall without a supreme effort to overcome the present indebtedness, a deficit which is over \$5,000. Mr. Pache and the directors have called a special meeting and the results will be published shortly.

The Philharmonic Chorus, which is also under the guidance of Joseph Pache, will in all probability continue to give its usual concerts at Lehmann Hall.

Addition to Faculty

The European Conservatory of Music, Henri Weinreich, director, entered its

Musical Baltimore in Tabulated Form

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Opera by Two Companies.
More than Seven Choruses.
Opera Performances by Melamet Class.
Florestan Club of Musicians.
Community Singing.
Peabody Conservatory, with these Activities:
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Students' Orchestra.
Opera Class.
Preparatory Orchestras.
Choir Bureau, Etc.

sixteenth season with an increased enrollment. The faculty has been strengthened through the addition of Edgar Paul, the local tenor and teacher, who has been made head of the vocal department. Mr. Paul comes to his post with endorsement from David Bispham and many other distinguished artists. Director Weinreich has planned public concerts in which members of the faculty will be heard. Scholarships were awarded in piano, violin and voice, and the successful candidates will have an opportunity to be heard in public during the winter.

[Continued on next page]

Compositions of Franz C. Bornschein

VIOLIN

"Concerto in G Minor."
"Rhapsody Tzigane."
"Mood Impressions" (Suite).
"Reverie Tristesse."
"Incantation."
"La Belle Coquette."
"River Legend."
"Roses of Yesterday."
"Amourette."
"Reflection."
"Liebeschmerz."
"Serenade Caprice."
"The Dream Hour."
"Caprice Excentrique."
"Song of the Volga Boatmen."
"The Little Volunteers."
"Morning Welcome."
"Going for Violets."
"On the Way to School."
"Good-bye to Summer."
"Song of the Ducks."
"At the Lily Pond."
"Sweet Content."
"Summer Longings."
"The Mirthful Shepherd."

PIANO

"In a Sylvan Vale."
"In Fair Castile."
"Flower Ballet."
"Robin's Wedding."
"Flower Frolic."

MIXED VOICES

"The Djinn" (Prize Chorus).
"A Wet Sheet and a Flowing Sea" (Prize).
"The Ballad of the Lake."
"My Longshore Lass."
"The Indian Serenade."
"Yester-Year."

WOMEN'S VOICES

"Zorah" (Cantata).
"The Elves."
"Love's Horn Doth Blow."
"The Colors of the Butterfly."
"In the Meadow."
"The Greedy Bear."
"Butterfly Chase."
"Fairlyland Bellman."
"Daisyland."
"Wonder-Town."
"The Quaker" (Arr.).

MEN'S VOICES

"Fair Winds."
"Cupid and Campaspe."
"Love's Radiance."
"O Were My Love Yon Lilac Fair."

SONGS

"Possessed."
"For You Alone."
"A Little Bit of a Fellow."

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ORATORIO SOCIETY CRISIS DISTURBS BALTIMORE

[Continued from page 143]

The newly organized Suburban Music School at Forest Park, Baltimore, has started its career with a big enrollment of pupils. It is superintended by Katherine T. Coan, who has chosen a staff of young Baltimore teachers, all of which have received their training at the Peabody Conservatory of Music. The faculty members are: Katherine Coan, Esther S. Cutchin, Fredericka R. Perlman, Edna Parkman, Leonora Wanne-wetsch, Mary Bartol, Helena Broemer, Sadie Perlman, Ruth Lemmert and Elizabeth Gminder.

The College for Women, Lutherville, Md., a Baltimore suburban institution at which Howard R. Thatcher heads the music department, has opened its doors to an increased attendance. Faculty concerts will be given and many Baltimore musicians are scheduled to be heard during the scholastic year at the college.

Jury for Prize Song Contest

Frederick R. Huber, manager of the Peabody Choir Bureau and also manager for several local artists, among whom are Edward M. Morris, pianist, and others of local prominence, announces

a bright outlook for his interests. He has secured engagements for a long list of local singers and has booked important dates for those whom he represents. Mr. Huber is the chairman of the committee for the selection of the Prize Song in the Municipal Song Competition. The award of \$250 for the poem has been given to Folgar McKinsey of the Baltimore Sun. The jury members are: Harold Randolph, John Itzel, Henrietta Baker Low and Frederick R. Huber. Community singing is an innovation which is to become a Baltimore institution.

In the realm of singing societies much interest is shown. The Germania Männerchor, under the direction of Theodore Hemberger, will give several concerts at its home, Lehmann Hall. At these concerts the programs will have unusual local interest, as there will be presentations of choral numbers from the pens of local composers. Those who will be given hearings are Harry Patterson Hopkins and Franz C. Bornschein.

The Arion Singing Society, under the energetic guidance of Charles H. Bochau, is also contemplating some important concerts at which interesting novelties are to be programmed.

The youngest singing society is that which has been formed by a number of Polish-Americans. It is called the Chopin Singing Society and will hold a benefit concert for the Polish war sufferers at St. Stanislaus' Hall early in November. Mme. Marcella Sembrich will be the soloist and this initial concert is looked forward to with interest.

Alfred R. Willard, the director of the Orpheus Club, has begun rehearsals with this body of singers and concerts will be given in November and February. The programs will contain novelties by American composers and some compositions for male voices by representative modern French writers. Mr. Willard has charge of the boys' chorus at St. Paul's Episcopal Church, the mixed choir at the Madison Avenue Temple and has outlined several interesting musical events for these singers.

Mr. Smock's Choruses

Hobart Smock, who conducts the Masonic Choir, Scottish Rite Choir, Beauseant Commandery Choir and the Baltimore & Ohio Railroad Glee Club, makes known his plans in announcing numerous appearances of these singers throughout the winter.

The Melamet Opera Class, David Melamet, coach, will as in former seasons give several performances. Mr. Melamet's Lenten Chorus will be heard at the Auditorium during Holy Week.

The individual musicians who are managing their own concern appearances in this city have advanced attractive plans. For instance, there are the concert of Russian Music, projected by George Castelle, baritone, with the assistance of Roberta Glanville, soprano, and Virginia Lowenson Castelle, piano; the piano recital by Marguerite Wilson Maas and the song recital by Edgar Paul, tenor.

New Works at Florestan

The Florestan Club, which in the past has stood sponsor for the compositions of many local musicians, will again advance its support by giving monthly field nights at which original compositions will be given adequate presentations. The club's weekly musicales afford many opportunities for hearing ensemble music, splendid solo interpretations and representative compositions of various styles which brings the club's influence to a high point.

FRANZ C. BORNSCHEIN.

"FAUST" IN FESTIVAL OF UP-STATE CITIES

Metropolitan Artists Aid Curley Chorus in Schenectady and Troy

ALBANY, N. Y., Oct. 3.—Gounod's opera "Faust," produced in concert form at the Schenectady armory on Wednesday night and the Troy armory Thursday night, by the Schenectady Festival chorus of 325 voices, a symphony orchestra of fifty-five players, assisted by five solo artists, under the direction of J. Bert Curley, was the greatest musical treat enjoyed by music lovers in this vicinity for years.

The orchestra, headed by Fred Landau, assistant concertmaster of the New York Philharmonic orchestra, aided by ten of the Philharmonic players, gave a beautiful interpretation of "Marche Slav" and the third movement of the "Symphony Pathétique," both by Tchaikovsky, under Mr. Curley's direction. The Schenectady chorus sang with splendid effect "Hail, Bright Abode," from "Tannhäuser." The work of the chorus, although this was the first time the singers appeared together, exceeded all expectations. It sang with a spirit and understanding which won instant recognition and which showed efficiency and

careful training. The male singers in the "Soldiers Chorus" were compelled to bow again and again in acknowledgment of applause. The director held each section of the chorus well in hand and it was so well balanced that no part seemed dominant in the concerted numbers. In fact, the entire "Faust" production was artistic in every particular.

Each soloist entered into the work in a finished manner. Anna Case, soprano of the Metropolitan Opera, was an ideal *Marguerite* and was given an ovation at each appearance. The flexibility of her clear, sweet voice and her effective shading were charming and her pleasing personality aided her in winning popular favor. The big drill shed was an unusual tax on any vocal resources. The "Jewel Song" was Miss Case's best effort, although her duets with Paul Althouse were appealing.

Rose Bryant, contralto, held the rôles of *Siebel* and *Martha*, but she differentiated them in a manner that won added artistic laurels for her and her work was one of the delights of the performances, and gave dramatic intensity to her impersonations. Her romanza, "When All Was Young," was one of the treats of the evening. Paul Althouse with his vigorous high tenor was well suited to the rôle of *Faust*. He sang with much tenderness and in "All Hail, Thou Dwelling Pure and Holy," he showed both excellent technique and emotional effect. Arthur Middleton, bass, portrayed *Mephistopheles*, and with his strong voice of extensive range gave the part a wonderful dramatic value. His dramatic entrance with "I Reply" was very effective. His "Song of the Golden Calf" was thrilling in its ominous fervor. Horatio Connell, baritone, appeared in place of Arthur Phillips as *Valentine*. He performed his part in a praiseworthy manner and was well liked by the audience. W. A. H.

DEAN SWIFT'S CHOIR

A Letter on the Difficulty of Finding Good Singers

A characteristic letter written by Dean Swift in reference to an application by a Mr. Lovelace for a vacant place in the choir of St. Patrick's Cathedral, Dublin, appears in the appendix to the thirteenth report of the Historical MSS. Commission. The London *Musical News* gives this extract:

"I desire you will ask my Lord Oxford whether his brother Nathaniel under-

stands musick; if he does, and recommends Mr. Lovelace particularly from his own knowledge, something may be said. I have the honor to be captain of a band of nineteen musicians; but my quire is so degenerate under the reigns of former Deans of famous memory that the race of people called Gentlemen Lovers of Musick tell me that I must be very careful in supplying two vacancies.

"For you are to understand that in disposing the musical employments I determine to act directly contrary to Ministers of State by giving them to those who best deserve. If you had recommended a person to me for a Church-living in my gift I would be less curious because an indifferent parson may do well enough, if he be honest; but Singers, like their brothers, the Poets, must be very good, or they are good for nothing."

WATERBURY'S GALA SERIES

Paul Prentzel Offers Famous Stars to Connecticut City

WATERBURY, CONN., Oct. 5.—Paul Prentzel of this city has arranged an all-star series of subscription concerts which will inaugurate a new musical era in Waterbury, placing this city among leading musical centers of the country in the matter of strong visiting attractions. The concerts will be given at Buckingham Hall and the artists will be as follows:

Nov. 4, Pasquale Amato and Olive Kline; Dec. 2, Josef Hofmann; Jan. 6, Mischa Elman; Feb. 15, New York Philharmonic Society Orchestra, Josef Stransky, conductor, with Julia Culp soloist.

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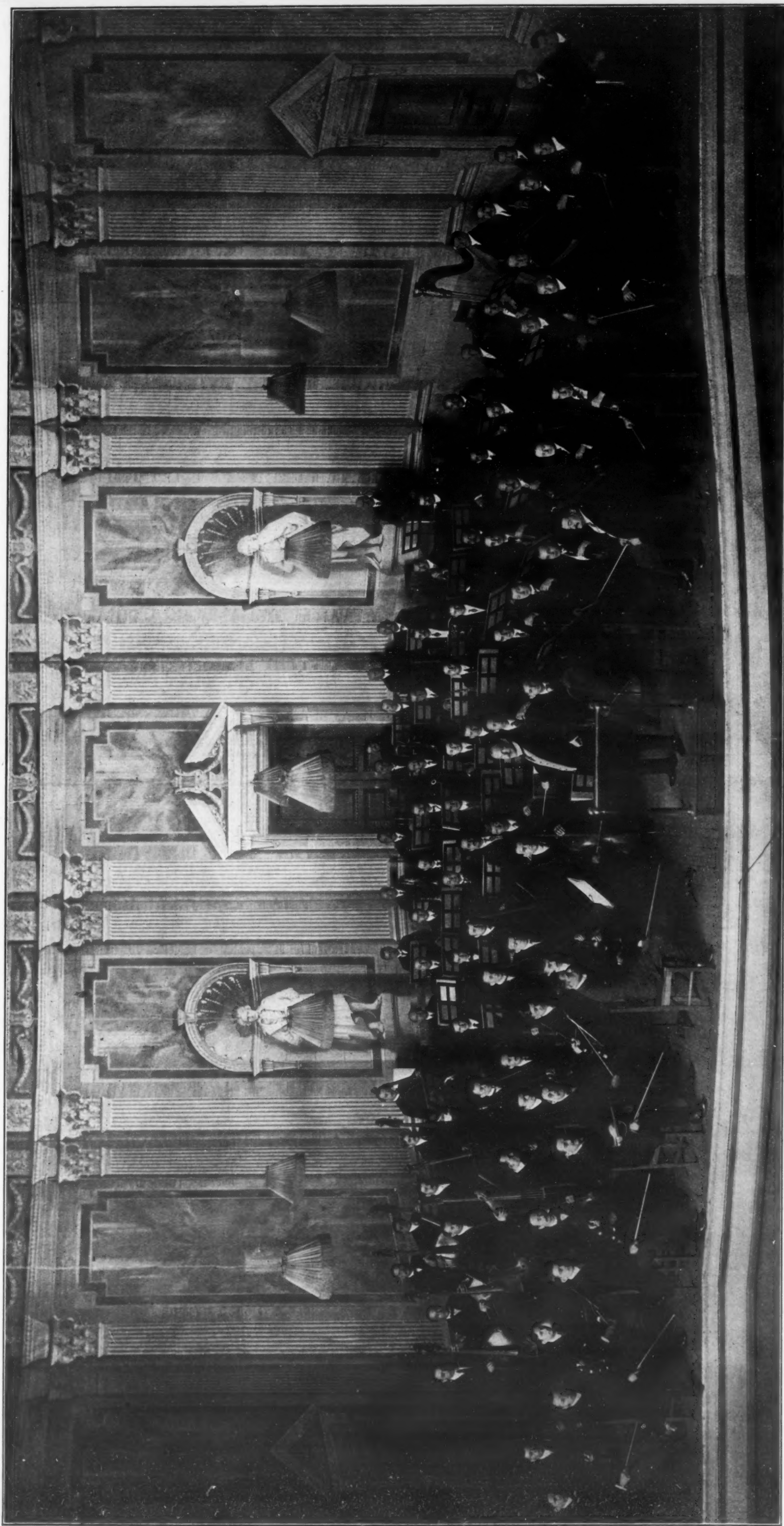


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LOS ANGELES BUILDING UPON A BRILLIANT PAST

Last Season's Striking Accomplishments the Best Guarantee of Future Achievement—Extensive Plans for the Symphony Orchestra—Twenty of World's Leading Artists Engaged for Behymer Philharmonic Concerts—City Particularly Strong in Its Choral Societies—Its Unique Woman's Orchestra

LOS ANGELES, CAL., Oct. 3.—No citizen of Los Angeles, in speaking of music this year in his home city, even though he is supposed to offer a forecast for the coming year, can restrain himself from becoming reminiscent. It will be remembered that the forecast published in the Special Edition of MUSICAL AMERICA for 1914 was not full of optimism. The war had just broken out. The country was shivering in its boots in a financial way, anticipating stagnation as a result of the ruin Europe was bringing on herself.

Los Angeles had for a year been laying its plans for the entertainment of the National Federation of Music Clubs, for the production of the \$10,000 prize opera in that connection, and for the Sängerbund of the Greater Pacific Sängerbund. It was estimated that these events would cost the city more than \$100,000. But in the shadow of the war cloud there were many who feared the whole series of musical events would have to be postponed to more auspicious times. But the local committees in charge of these affairs buckled down to the work of raising the necessary funds with determined energy—and the funds were raised.

Successes Last Season

And so, before passing to the plans for the coming season, credit must be given to the managers of these striking musical events, for they will have strong bearing on the present season. Fred W. Blanchard assumed the larger part of the burden of the prize opera production. He was ably assisted by Messrs. Jamison, Garrett and others, but it was largely due to his enthusiasm and business skill that "Fairyland" was financed to the extent of \$66,000, every cent of the expense paid and a little money left over. Whatever may be the future niche to which this opera is assigned, its production in Los Angeles, with Alfred Hertz as conductor, and Craft, Howard, Errolle, Reiss and Hinshaw in the cast, will remain a standing credit to the city.

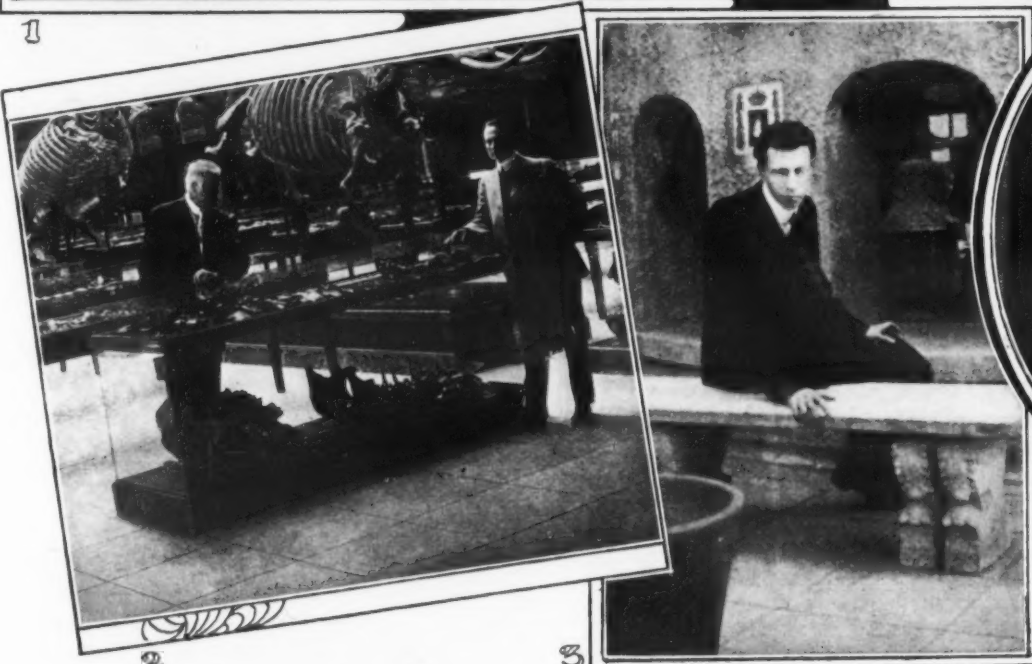
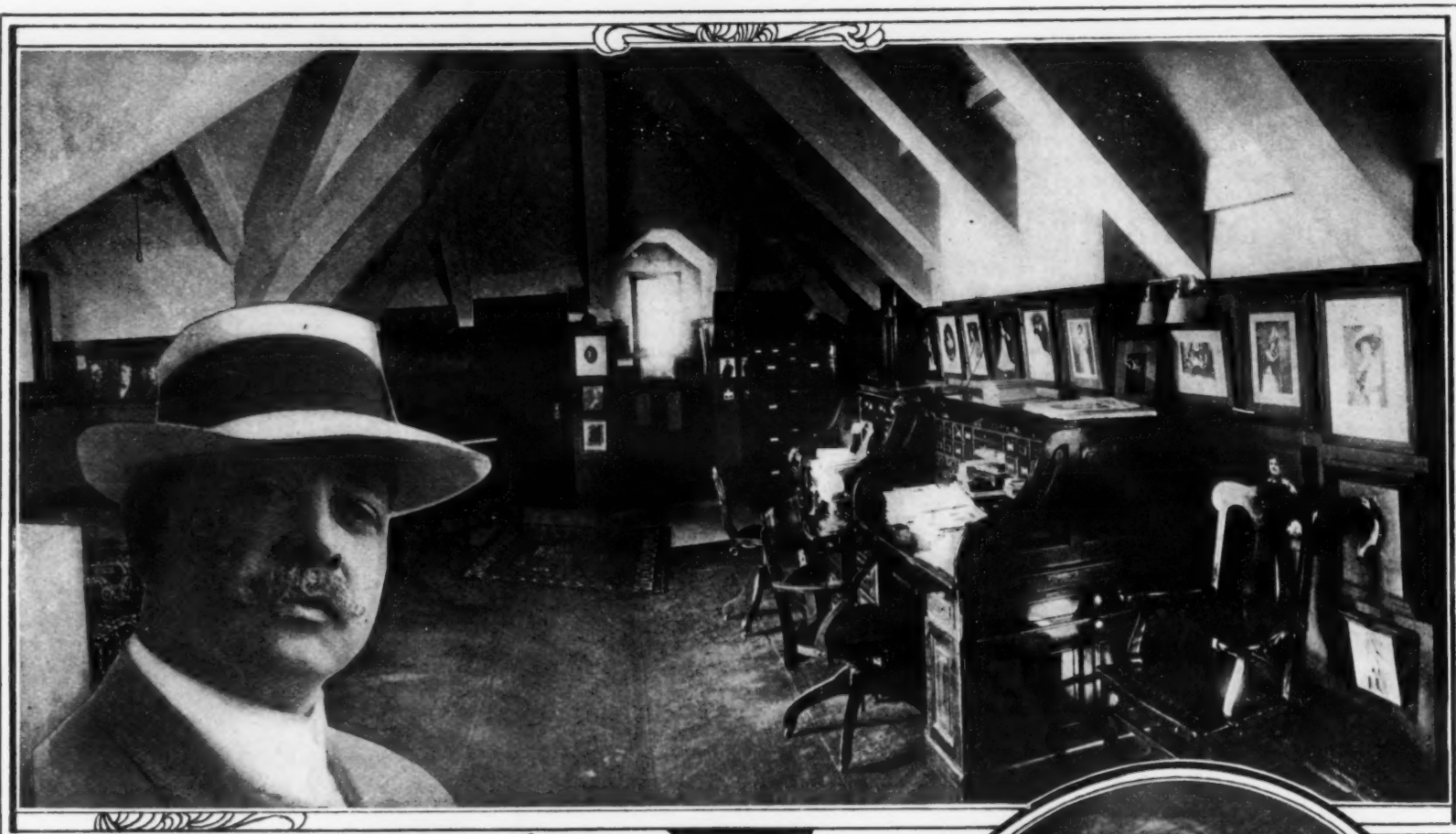
As to the meeting of the Federation of Music Clubs, the columns of MUSICAL AMERICA have told that with a completeness that won many encomiums. Los Angeles musicians, especially, appreciate the attention this paper has given her musical affairs the past year. The railroads report an attendance of 5,000 at the Federation meeting which, while only one-half that expected by our optimists, was a good attendance, in consideration of the distance, expense and stringent financial conditions.



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No. 1—Headquarters for Music in Los Angeles. Office of L. E. Behymer, Manager Artist Tours and Philharmonic Recitals (Insert L. E. Behymer). No. 2—G. Allen Hancock (at the Right) and Part of the Unique Specimens of Fossilized Skeletons Found on His Oil Ranch and Presented by Him to the Museum. Mr. Hancock is Treasurer of the Symphony Orchestra, Plays 'Cello in It—and Is Worth \$7,000,000. No. 3—Homer Grunn, Director Brahms Quintet, Los Angeles, at Mission Inn Bell Tower. No. 4—Dr. Norman Bridge, President Los Angeles Symphony Orchestra Association. (Photo by Hemenway.)

Another success in spite of such troubles was the Sängerbund. Delegates had been sent to Europe to invite German societies to visit us and take part in this festivity. It was planned to have a shipload direct from Germany, through the Panama Canal, added to various eastern societies. But conditions cut that all off and it came to the western Germans to "make good" by themselves. And they did. To these must be the credit: C. F. L. Richter, president of the local committees; Siegfried Hagen, Henry Schoenfeld and Adolf Tandler, conductors; Messrs. Blust, Socha, Dorner, Behymer and Bauer, vice-presidents; ably backed up by Directors Haas, Luchenbach, Gertz, Dubber, Vierke, Schoos, Hofer, Broessel, Bratty and Silberberg; Entenmann, Lesser and Rudolf. The city put up about \$45,000, and more than that was received from the concerts, at which Mme. Schumann-Heink, Marcella Craft, George Hamlin and Carl Schlegel were soloists.

Los Angeles Takes Prizes

Los Angeles not only has given prizes; she has taken prizes. At the Sängerbund the Kaiser Wilhelm and the Emperor Franz Josef cups were won by the Los Angeles Turnverein Germania, conducted by Henry Schoenfeld. And the Orpheus Club, under J. P. Dupuy, won the \$3,000 prize in cash, at the Eisteddfod, held at the San Francisco Exposition, making a record of which Los Angeles is proud.

The West is becoming educated in the matter of concert artists, through the efforts of L. E. Behymer, Will Greenbaum, Misses Steers and Coman, Robert Slack and other managers who are singing the "grand sweet song" of praise of the less-known concert artists night and

day. In the California field, for many years it was almost impossible to place any but the best advertised—and consequently highest-priced artists. The city that could turn up \$5,000 or \$6,000 a year for concerts preferred Paderewski, Schumann-Heink and Kreisler, one concert each, to hearing ten concerts by less prominent artists. It was the western

Factors in Rapid Musical Progress of Los Angeles

Symphony Orchestra.
Woman's Orchestra.
Three Philharmonic Concert Courses.
Four Leading Vocal Societies.
One Chamber Music Society.
The Gamut Club—Unique among Country's Art and Social Clubs.
Numerous Other Flourishing Clubs and Societies.

idea of "give us the biggest you've got."

But musical appreciation has spread and possibly the idea also that, if a \$700 pianist and a \$1,500 pianist both played behind a screen not one person in a hundred in the average audience could tell the difference. From these reasons, together with the large publicity given the former class by the expositions and the Federation, the various cities and clubs are generally using more of the less expensive artists this season, instead of a smaller number of recitals by the most expensive.

Take, for example, the Saturday Club of Sacramento, recognized as the leading

musical club west of Denver, the membership of which is 1700 (the seating capacity of the largest theater of Sacramento), and with a waiting list of more than 400. It has decided to engage artists whose prices will average five or six hundred dollars for this season instead of paying \$1,000 to \$1,500 for "headliners" as heretofore. The same applies to the Amphion Club in San Diego, the Saturday Club in Stockton, and the cities of Riverside, Bakersfield, Redlands and Santa Barbara.

An exception to the change of securing more artists for the same money is demonstrated in the city of Fresno, where the Musical Club clings to its usual plan of having six of the high-priced artists. It has engaged Fritz Kreisler to open the season, followed by Mme. Johanna Gadski, Emilio de Gogorza, Frances Alda and Frank La Forge and the Kneisel Quartet. Money seems to be more plentiful in Fresno than in most of the smaller cities this year. The Fresno club has a membership of 1200, which is a testimonial to the city's musical interest.

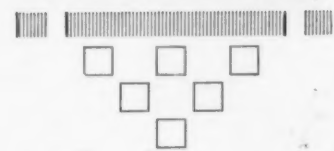
The college of the Pacific at San Jose has engaged de Gogorza, Maud Powell, the Zoellner Quartet, Tillie Koenen and Florence Hinkle. The Sequoia Club of Eureka has Tillie Koenen, Florence Hinkle, Mme. Gadski, Zoellner Quartet, Charles Wakefield, Cadman and Princess Tsianina and the Kellogg-Haines "Singing Party."

In the beautiful city of Pasadena, the Music and Art Association has engaged Margarete Matzenauer and Edoardo Ferrari-Fontana, and will have several con-

[Continued on page 149]

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THE STUDIO, 257 WEST 86TH STREET, NEW YORK CITY

William Wade Hinshaw

As "Corvain" in "Fairyland"



Parker Letter

July 2, 1915.

My DEAR HINSHAW:

Your impersonation of Corvain last night showed all the study and work I know you have put into it. It might be done differently, but not better, and I thank you for the delightfully skillful portrayal of a most unpleasant character, as far removed as I can conceive from the real one concealed beneath your own ample garments.

You were fine and I like you better than ever, which is going some. Forgive my being colloquial when I started to be solemn. You are American enough to understand, I know.

With enthusiastic acknowledgments and good wishes,

Believe me

Sincerely and gratefully yours,
(Signed) HORATIO PARKER.

Press Comments on Mr. Hinshaw's Appearance in Los Angeles

William Wade Hinshaw made a striking Corvain, bringing to his part that dramatic force which was essential to the successful representation of this, the ambitious and unscrupulous brother.—Los Angeles *Examiner*.

William Wade Hinshaw created the part of Corvain. This artist, built on heroic lines, has a voice in harmony with his physique, sonorous, round and clear. His interpretation and acting was in accordance with his long established reputation as one of the best American opera singers.—Los Angeles *Evening Herald*.

Marcella Craft as Rosamund and Hinshaw as Corvain both scored remarkable triumphs. . . . Hinshaw was at every moment the cynical, skeptical materialist that his part would make of him. His excellent enunciation and convincing tone production leave a very authoritative impression on one's mind.—Los Angeles *Times*.

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LOS ANGELES BUILDING UPON A BRILLIANT PAST

[Continued from page 147]

certs by the Los Angeles Symphony Orchestra.

New clubs are being formed in the smaller cities. The "Treble Clef" of Porterville has engaged the Kellogg-Haines "Singing Party," Cecil Fanning, Augette Forêt, Zoellner Quartet, and the Orpheus Quartet; and Visalia, Hanford, Merced, Marysville, Chico, Woodland, Santa Cruz, Watsonville, San Luis Obispo, Santa Ana and others are adopting the Philharmonic idea.

The Long Beach High School and the Hollywood High School are continuing the plan previously operated by them, and this year will enjoy programs by Florence Hinkle, Cecil Fanning, Zoellner Quartet, Kellogg-Haines Singing Party, Charles W. Cadman and Princess Tsianina and at least one concert by the Los Angeles Symphony Orchestra.

The Ebell and Friday Morning Clubs of Los Angeles are taking through the Behymer offices from ten to fifteen artists, both local and visitors, including Bessie Chapin Trio, Mrs. H. H. A. Beach, Charles W. Cadman and Tsianina, Tillie Koenen, Zoellner Quartet, Mrs. Estelle H. Dreyfus, Clifford Lott, Brahms Quintet, Oeschler Trio and the Los Angeles Symphony Orchestra.

Los Angeles Philharmonic Courses

The Philharmonic Courses in Los Angeles are even better than before and correspondence with the well-known managers, James Devoe of Detroit, Ona Talbot of Indianapolis, Myrtle Irene Mitchell of Kansas City, Robert Slack of Denver, Steers and Coman of Portland, W. L. Greenbaum and Frank Healy of San Francisco, and from Buffalo, Cleveland, Omaha, St. Louis, New Orleans and Atlanta, shows none of these cities equals the list of recitals offered in Los Angeles. In each instance the prices charged for season tickets are from twenty to fifty per cent higher, and in one instance 100 per cent higher than the prices charged in Los Angeles.

Mme. Melba opened the Los Angeles concert season, Sept. 17, at Trinity Auditorium, under the management of L. E. Behymer. This was one of the only two recitals given by Melba in the West, prior to her eastern trip. In spite of what is ordinarily the hottest season of the year, for Los Angeles, the audience was of large proportions.

Melba is followed by Emmy Destinn, who opens the season of Behymer Philharmonic concerts. Besides her, the first course provides Maud Powell, Nov. 30; De Gogorza, Jan. 4; Tillie Koenen, Jan. 8; Frances Alda and Frank LaForge, March 7.

The Second Philharmonic course includes Fritz Kreisler, Oct. 12; Johanna Gadski, Dec. 9; Ossip Gabrilowitsch, Jan. 20; Florence Hinkle, Feb. 17; Margarete Matzenauer and Edoardo Fontana, March 16 and the Kneisel Quartet, April 6. These two series are evening concerts. But to provide for the large public which desired afternoon programs, especially the out-of-the-city patronage, Mr. Behymer has arranged a matinee series.

This series is largely built from the evening series and is as follows: Emmy Destinn, Oct. 9; Fritz Kreisler, Oct. 16; Tina Lerner, Nov. 6; Johanna Gadski, Dec. 11; Emilio de Gogorza, Jan. 8; Cecil Fanning, April 8; Frances Alda and Frank LaForge, March 11.

From these twenty artists Manager Behymer brings to one city, it easily can be seen what he is doing for the Pacific Coast, for many of them would not come to the Coast were it not for the Behymer engagements. Very much of the artistic progress and musical enthusiasm in California is due to Mr. Behymer's efforts in this regard.

The Symphony Orchestra

Leading Los Angeles musical enterprises for the coming season is the Symphony Orchestra, which, under the present leadership and management, has made large advances in artistic results and public favor. During the Federation meetings and the Sängersfest and at the performances of "Fairyland" the orchestra won many plaudits.

The heavier works it will perform in the season of concerts opening Nov. 26 and 27 will include the Beethoven "Pastoral" Symphony, Schubert's Symphony in C, Berlioz "Harold in Italy" Symphony, Tchaikowsky's Fourth, Brahms' Second and probably Bruckner's Third Symphony. Among the soloists listed are Sigmund Beel, violin; Axel Simonsen violoncello, and Rudolf Kopp, viola.

Besides the series of regular symphony concerts, given in pairs (the same program Friday afternoon and Saturday evening), the orchestra will give a series of five or six popular concerts with local soloists.

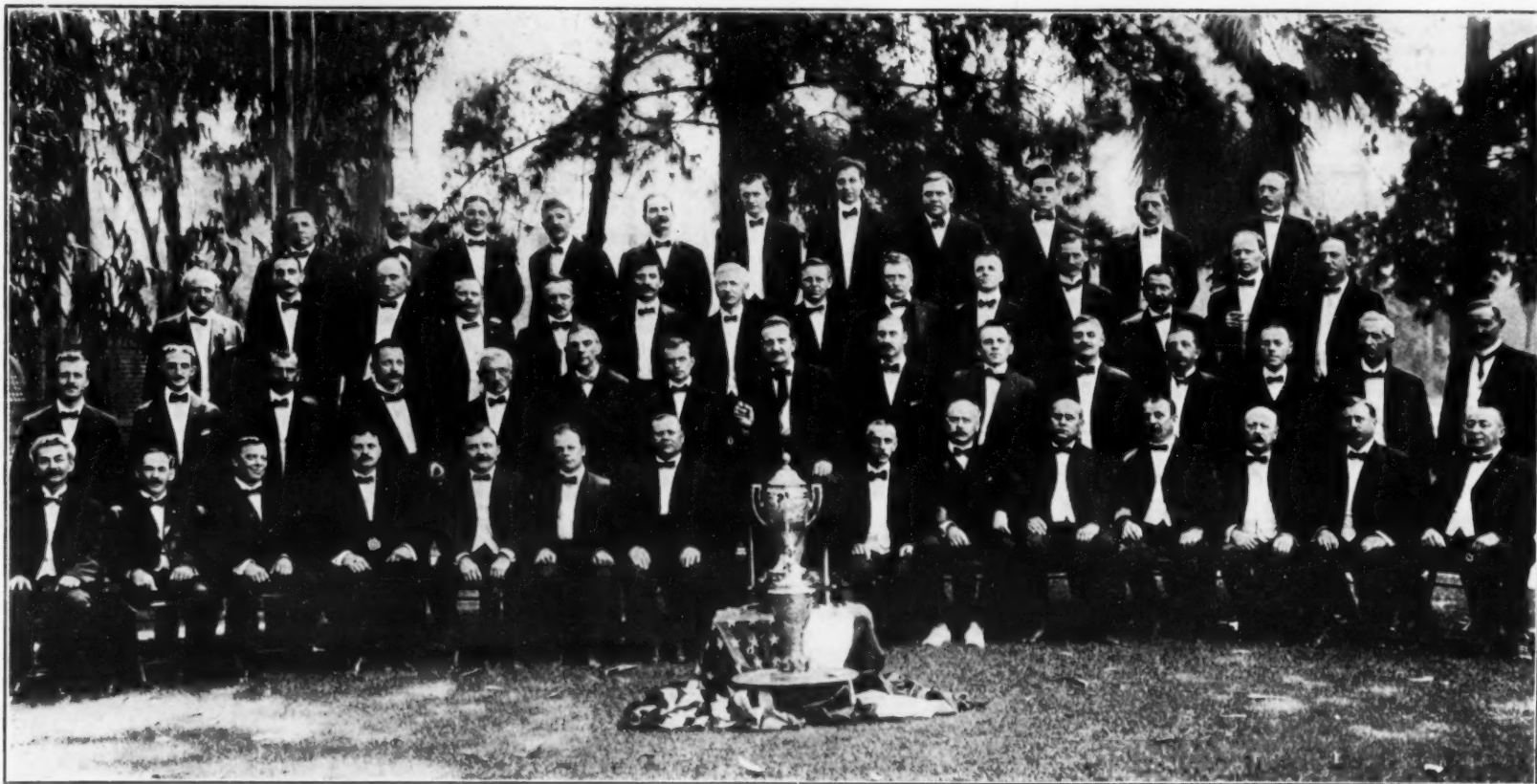
The management of the concerts is as follows: Dr. Norman Bridge, president of board; vice-presidents, H. C. Lott, Mrs. H. W. R. Strong, Mrs. E. W. Mar-

founded in 1888 and has unvaryingly upheld the standard of first class choral music.

What the Ellis Club has been for the men, the Lyric Club has done for women's choral singing. It includes about 125 women, under the direction of J. B. Poulin and with Mrs. Hennion Robinson as accompanist. This club stands among the best of its kind in the country and

treasurer, Beatrice Atkins; executive committee, Bessie Fuhrer, Gertrude Bennett and Lalla Fagge. Miss Fuhrer also is concertmaster. The orchestra has been conducted all these years for the pure love of music and never has entered the commercial field.

Another old orchestra is that conducted by William Mead, of thirty-five young Congregationalists, which he has led for



The Germania Singing Society of Los Angeles, Which Won the Kaiser Wilhelm and Emperor Franz Josef Cups at the Pacific Sängersfest in July, 1915.

tindale; secretary, Mrs. Dean Mason; treasurer and chairman of management committee, G. Allen Hancock. The rest of the board comprises Messrs. J. T. Fitzgerald, W. I. Hollingsworth, Dr. A. L. Macleish, J. G. Mott, Herbert G. Wylie; Mmes. F. G. Allen, Sam'l Allerton, Hancock Banning, A. C. Bilicke, F. R. Bixby, R. R. Blacker, L. M. Brunsweig, B. B.



Henry Schoenfeld, Director Germania Society, Los Angeles, and His Pets

Bush, E. L. Doheney, R. L. Gifford, A. S. Hoyt, H. Huntington, Irving Ingram, D. Murphy, W. C. Raymond, L. J. Selby, Elbert Wing, C. M. Wood and Miss Clara Germain.

Vocal Societies Lead

Los Angeles's strongest point, musically, seems to be in its vocal societies. Of these, the Ellis Club is *facile princeps*. The club has begun its season's rehearsals with J. B. Poulin as conductor and Mrs. Blanche Lott as accompanist. Its next concert will be in November, at Trinity auditorium, two of the numbers being the "Chorus of Spirits and Hours," by Dudley Buck, and "The Northland," by Lester. The officers of the club for this season are James Slauson, president; Messrs. Walton, Barlow and Banning, vice-presidents; H. D. Alfonso, secretary; L. Zinnamon, treasurer; E. P. Cheverton, librarian; Judge Walter Bordwell, chairman of executive committee; Messrs. Bent, Coles and Sias, voice committee, and Messrs. Shank, Richards and Steckel, music committee. The Ellis Club was

invitations to its concerts are highly prized. Its officers are: President, Mrs. J. I. Moyse; vice-president, Mrs. L. W. Harmon; secretaries, Mrs. W. R. Tanner and Mrs. J. W. Eccleston; treasurer, Mrs. C. A. Post; librarians, Mmes. Collier and Johnson; directors, Mmes. W. H. Jamison, Ella B. Hanna, Robert Granger and Frieda Peycke; chairman of committees, Mmes. Isgrig, McIntyre and Stabler. Its next concert will be on Nov. 19, including "The Blessed Damsel" of Debussy, with orchestra, and the first performance of "Maid of the Mist" by Margaret Hoberg. The second concert will be devoted to American women composers. Several visiting soloists will be engaged for the season.

The Orpheus Club, seventy-five young men, under the baton of J. P. Dupuy, will offer about thirty works this year. Much interest will be added to its programs by the use of the three numbers with which the club carried away the \$3,000 prize at the San Francisco Eisteddvod last month. Among other numbers the club will use are "The Builder" (Seiler), "Moorish Serenade" (Protheroe), "Autumn Lament" (R. H. Woodman), "Friend Pierrot" (Leoncavallo). The club's officers are: President, James G. Warren; vice-president, C. P. Longwell; secretaries, Charles C. Butman and C. H. Maxwell; treasurer, J. R. Rutherford; librarian, R. H. Charlton; directors, W. H. McNaughton, F. A. Searle, W. C. Mauzy and C. F. Garrison.

Unusual progress was made last season by the Los Angeles Oratorio Society, under Frederick Brueschweiler. It is peculiar that mixed-voice choruses have a hard time to grow and succeed in Los Angeles. So far, none has attained long life. Mr. Brueschweiler has made a courageous start with the Oratorio Society, ably seconded by its president, J. A. Wilferth. The other officers are: Vice-president, Mrs. A. B. Lauder; treasurer, C. M. Carlisle; executive committee, Avis Bickford, C. M. Moses, Florence Crossley and Mrs. May Hoag. It is possible that this society may unite with the Woman's Orchestra for one or more concerts this season.

The Woman's Orchestra

Second only to the Symphony Orchestra in local interest is the Woman's Orchestra, possibly the largest of its kind in the country. This band was formed by Harley Hamilton about twenty years ago and is now directed by Henry Schoenfeld. Its leading spirit and president is Cora Foy, who has done much for the musical interest of Los Angeles. Other officers are: vice-president, Daisy Walters; secretary, Catherine Higham;

about twenty-two years. Its programs are for the general musical education of the audiences.

Los Angeles is proud of its Brahms Quintet, composed for this season of Oskar Seiling, first violin; Hermann Seidel, second violin; Rudolf Kopp, viola; Axel Simonsen, violoncello, and Homer Grunn, piano. It presents absolutely the best in chamber music and it is stated will undertake a western tour this season under the management of Alma Voedisch.

Under the presidency of Vernon Spencer, the Music Teachers' Association made firm strides last season. So much of the debt into which it was plunged by the former management has been wiped out that probably this season will see the association clear. Its meetings are full of interest for the profession; Carrie Trowbridge is secretary and William Mead treasurer. It is possible that the various associations of Southern California will amalgamate this year, owing to the objections to the domination of the San Francisco interests in the State Association.

Gamut Club Art Center

The Gamut Club will continue to be the artists' rallying place. Under the presidency of F. W. Blanchard, this club has had remarkable growth and success. The directors for this year are F. W. Blanchard, L. E. Behymer, C. E. Pemberton, A. W. Francisco, C. A. Post, C. C. C. Tatum, A. J. Stamm, J. A. Anderson and Carl Bronson, with C. B. McCollum, manager.

A club that is doing much to create interest in American compositions is the Matinée Musicale. It will meet in the Little Theater weekly this year, giving special attention to its creative section. Its officers are: Mrs. J. H. Ballagh, founder and president; Messrs. C. N. Graves and Frederick Jungquist, vice-presidents; Mrs. H. Mathews and Josephine Neil, secretaries; Mrs. Oscar Gardner, treasurer; Mrs. Hugh Harrison and Carl Bronson, directors. In the different sections the chairmen are F. H. Colby, Bernice Marchner and N. L. Ridderhof.

Few musical clubs have as high qualifications and maintain as high a standard as the Dominant Club, the organization of professional women musicians. The officers for this season are: President, Katharine Ebbert; vice-president, Mrs. C. G. Stivers; secretaries, Mrs. W. N. Goodwin and Clara Bosbyshell; treasurer, Mrs. B. F. Thorpe; chairman of committees, Mmes. L. J. Selby, William Mabey and Katherine Forrest and Beresford Joy.

W. FRANCIS GATES.

Mme. Nance
MEAD



Photo Vayana

Dramatic Soprano
of New Zealand

The Wellington Dominion

She has a charming voice, of excellent quality. In the exacting aria "On Mighty Pens," Mrs. Mead scored a distinct success.

The Times, Christ Church, N.Z.

She sang the music of Margherita brilliantly, and with a delightful charm of pathos. Her easy vocalization and her perfect enunciation were most comforting, and she grasped the spirit of her music with an appreciation that was amply conveyed in her interpretation.

**YEATMAN
GRIFFITH**



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"Charmed with a voice whose silvery quality is exceptional."—**New York American.**

"Hardy Williamson had in the rôle of the Fisherman his first chance of the season to display the beauties of his voice to full extent."—**Chicago Daily News**

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FLORENCE MACBETH



Prima Donna Coloratura

Robin Legge in London Daily Telegraph

In many years we have not heard a voice that has throughout its whole extent the same warmth of tone, the same astounding roundness, the same absolute accuracy of pitch, and the same beautiful quality from its lowest notes to its topmost heights.

H. E. Krehbiel in New York Tribune

"It was Miss Florence Macbeth's first appearance in New York, and she introduced herself most successfully. She disclosed also a bright, fresh voice, true in intonation, and a considerable skill and finish in vocalization."

Glenn Dillard Gunn in Chicago Tribune

Miss Macbeth has a voice of flute-like purity, and despite her youth, she knows how to use it. The tune is warm, full of admirable carrying power. Her song is grateful in its ease and astonishing in its flexibility.

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Newark Evening Star, May 5, 1915—

"There's a wonderful beauty in the deep contralto voice of Mary Jordan, which fairly glorified her artistry in the aria from 'Samson and Delilah.'"

Paterson Morning Call, May 12, 1915—

"She sang with marvelous expression, and the power and beauty of her voice captivated the audience from the outset. She has a voice that is both flexible and rich in tone, and has a quality of much sweetness, and every word was intelligible, even to the furthestmost part of the auditorium."

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—*Minneapolis Journal*"A voice of lovely quality, clear and even"
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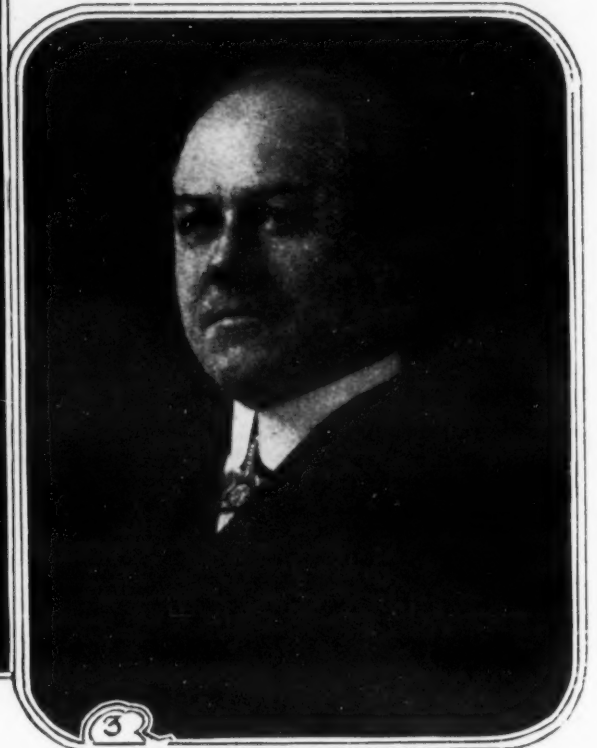
PROVIDENCE HAS TWO NEW CONCERT COURSES

Novel Features Lend Interest to the De Luxe Series, to be Given in New Elks' Auditorium—Popular-Priced Sunday Concerts Inaugurated at Local Theater—Providence Symphony and Choruses Project Splendid Schedules—Boston Symphony Concerts

PROVIDENCE, R. I., Oct. 5.—Not in many years has the outlook for the approaching musical season in Providence been more promising than that of this fall.

The Boston Symphony Orchestra will again be heard in a series of six concerts, to be given on Tuesday evenings, Oct. 19, Nov. 23, Dec. 3, Feb. 8, March 7 and April 11, the soloists to include Mme. Melba, Louise Homer, Mme. van Endert, Laeta Hartley, Ernest Schelling and Malkin.

Next in interest is the announcement of the De Luxe Series, which will be held on Friday afternoons from November to February in the new Elks' Auditorium, under the direction of Mme. Hall-Whytock. The concerts will be as follows: Oct. 22, Schumann-Heink; Nov. 5, Rosina Galli with the Providence Symphony Or-



Some of Those Responsible for Providence's Music, and a View of Its New Concert Hall. No. 1, Mme. Hall-Whytock, Concert Manager; No. 2, Mrs. C. S. Harris, President, Chopin Club; No. 3, John B. Archer, Conductor, University Glee Club; No. 4, Elks' Hall.

chestra, under Roswell H. Fairman, and Samuel Gardner, violinist; third concert, Flonzaley Quartet, and the other events introducing Marie Sundelius, Emilio de Gogorza, Evan Williams and Havrah Hubbard.

Open New Hall

In addition to the splendid list of artists, much interest will attach to the fact that the De Luxe course marks practically the opening of the attractive

new Elks' Auditorium. The hall has a large south balcony where tea will be served and a reception given to the artists of the day, immediately following the concert. "College day" will be observed on Dec. 31, when the hostesses will represent the various colleges and college clubs. Feb. 4 will be "Club day" and the hostesses will represent the musical and women's clubs of Rhode Island.

In the Steinert Series, under the direction of Albert M. Steinert, the first concert, on Nov. 9, will present for the first time to Providence Margarete Matzenauer and Edoardo Ferrari-Fontana, while the second will bring the local debut of Maria Gay and Giovanni Zenatello. Later artists in the series will be Mmes. van Endert, Parlow and Mero and Percy Grainger.

Plans of Jordan Chorus

Under the direction of Dr. Jules Jordan, the Arion Club will begin its thirty-sixth season about Christmas time with a performance of Handel's "Messiah." Later in the year, the club will repeat its success of several seasons ago, Berlioz' "La Damnation de Faust" and will also give in the spring a miscellaneous concert.

Something in the nature of an innovation had its inception in the recent inauguration of a series of Sunday night concerts at popular prices, to be given at the Strand, a local theater. It is the aim of those in charge of the movement to present each Sunday evening, a concert of a nature to appeal to all classes

and still be within the reach of those of small means. Success has attended the opening concerts. Along the same lines, but on a more ambitious scale, is the list of concerts to be given Sunday evenings at Infantry Hall, the first of which will be an all-Wagner-Tschaikowsky program by the New York Philharmonic Orchestra, Josef Stransky, director.

Use Local Soloists

Under the leadership of Roswell H. Fairman, the Providence Symphony Orchestra will inaugurate its third season in Infantry Hall, on Jan. 11. Under the painstaking direction of Mr. Fairman, the orchestra has steadily advanced artistically and to-day is more firmly established than ever. Owing to the ever-increasing interest manifested, it became necessary last year to secure an auditorium larger than Memorial Hall, and the same plan will be pursued during the coming season, when the programs will consist of the lighter symphonies and smaller orchestral pieces. It has always been the aim of the management to present local soloists wherever possible, and this plan will be adhered to again during the third year. At the first concert will be heard Olive Emory Russell, soprano; and at the second, in March, Clarence G. Hamilton, with Albert F. Fenner, will play a Mozart concerto for two pianos. The subscription list for the present season is the largest yet secured.

Mrs. C. L. Harris, who has been president of the Chopin Club since 1906, has arranged to present at several of the

Large Glee Club Membership

At a recent meeting of the University Glee Club, the following officers were chosen: Director, John B. Archer; president, Berrick Schloss; vice-president, E. B. Homer; secretary, Roscoe M. Dexter; treasurer, Harry M. Goos. The membership is the largest in the history of the club. At the first concert on Jan. 5, the club will have the assistance of Margaret Keyes, and at the spring concert, May 5, the soloist will be Madeleine d'Espinay, soprano.

Lionel P. Storr, the well-known bass-cantante, who has been heard as soloist with the Arion Club, and who last winter gave a most successful recital with Evelyn Scotney, recently opened a studio in the Butler Exchange where he will teach two days each week. He will also be heard again this season in recital both in Providence and Fall River.

Activities in Studios

Pavel Bytovetzski, whose book "How to Master the Violin" is now being published by the Oliver Ditson Company, will instruct violin pupils at his studio

[Continued on page 155]

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is truly and typically Wagnerian. It savors of Hans Richter himself in its impetus as in its giant power. — Tannhäuser, Manchester Guardian.

But the greater part of the undoubted triumph which was achieved is due to the conductor, Mr. Ernst Knoch, who more than confirmed the impression al-

ready made that he is one of the very great conductors of the world. — "Tristan," Daily Mail, Liverpool.

Honors of splendid performance of Wagner's work due to the conductor, Ernst Knoch. — "Lohengrin," New York Times.

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PROVIDENCE HAS TWO NEW CONCERT COURSES

[Continued from page 153]

in Butler Exchange. At his residence, 28 Moore Street, he also has a studio where pupils from afar live and give their entire time to study. Harriot Eudora Barrows will again teach in Providence and Boston, and will be heard in concerts in Providence, Boston and Worcester.

The Mendelssohn Club announces the following officers for the ensuing year: President, Susie McLaren; vice-president, Mrs. Dorothea Bytovetzski; secretary, Eloise Prosser; treasurer, Clemence Perrier.

Arthur Hyde, formerly tenor at Covent Garden, has established one of the largest vocal classes in Providence, and the following pupils have secured positions for the coming season:

Ethel Wilkins-Smith, soloist, First Church of Christ Scientist; Ethel Champlain-Lawton, soprano, First Presbyterian Church; James Conway, tenor soloist, St. Peter and St. Paul Cathedral; Arthur Joseffy, baritone, Central Baptist Church; Fred Harmon, tenor soloist, Church of Transfiguration; E. L. Clarke, director of choir, First Free Baptist Church; W. L. Congdon, bass, Church of Transfiguration; Marcella Keever, supervisor of music of schools, North Providence.

To Give Opera Scenes

Following the successful custom of last year, Mr. Hyde will again present at intervals, the more advanced of his pupils in scenes from favorite grand operas. Associated with Mr. Hyde under the title of The Hyde School of Music and Dramatic Art, will be Mme. Hall-Whytock, A. A. G. O., as head of the theory department. The Music School, Anne Gilbreth Cross, director, has also opened its season.

Olive Emory Russell, soprano, who has been engaged as soloist for the first concert of the Providence Symphony Orchestra, has also been engaged as soloist at the Warren Avenue Baptist Church, Boston, for another year, and the Temple Beth-El in this city. Miss Russell has several bookings for concerts and re-

citals in Providence and other large cities.

Henri Faucher and his wife, Marie B. Faucher, will give again this season a series of sonata recitals and they have also been engaged as soloists for the opening concert at the Emery Theater on Sunday, Oct. 24. Mr. Faucher will also conduct the Faucher Orchestra School and late in the winter will make a concert tour of the leading New England cities. His accompanist will be Mrs. Faucher.

C. Leroy Lyon, late of the Symphony Chambers, Boston, will again resume his classes in voice culture at 58 Steinert Building, and will be heard himself, as well as several of his pupils, in song recitals during the season.

Pauline Weintraub, a pupil of the late Rafael Joseffy, will teach in New York and also accept pupils in her Providence studio on Brownwell Street. She will also be heard in concerts both in New

York and Providence, as well as in other cities.

Warren R. Fales, director, of the American Band, who has been the means of placing the band upon a substantial footing for musical thoroughness, believes strongly in the American musician. The band is rehearsing weekly, and is in excellent condition for its concerts.

Loyal Phillips Shawe, who, last year, studied in Berlin with Franz Emerich, has opened his studio in Butler Exchange. Mr. Shawe will probably give recitals in the larger New England cities during the season.

Mrs. Ethel Dobson-Sayles, the soprano, now holds the important position of soprano soloist at the First Universalist Church of Woonsocket. She has numerous engagements in concert and oratorio for the coming season.

Gene Ware, for many years professor of music at Brown University, will fill

that post once more, and during the winter will give the usual organ recitals in Sayles Memorial Hall, Brown University.

The second concert in the new Sunday night series at the Strand Theater, Providence, drew a large audience. The participants were the orchestra under Roswell H. Fairman, Stephan Pettine and Christiana Caya.

The Providence Arion Club held its first meeting of the year recently and the following officers were chosen: President, George A. Jepherson; vice-president, James H. Parkinson; secretary, Edward C. Bixbee; treasurer, William M. Virgin; conductor, Dr. Jules Jordan; librarian, Lionel P. Storr. Percy Middleton will replace Eleanor R. Schofield as accompanist. The soloists announced for the "Messiah" are Mme. Corinne Rider-Kelsey, Marie Morrissey, Franklin Lawson, and Allan Hinckley. An orchestra of Boston Symphony men will assist.

GILBERT F. HAYWARD.

Bequest Gives Wind Instrument Course to Music Settlement

The Music School Settlement, New York, announces a new and important feature this year in the establishment of a department for the teaching of wind instruments, made possible through a donation of Mrs. Elizabeth S. Coolidge for this purpose. A limited number of pupils, who must be over fourteen years of age, will be given instruction on the flute, oboe, clarinet, horn, bassoon and trombone. The school opened on Oct. 1, under its new director, Arthur Farwell, with a teaching staff of seventy-five and eight hundred pupils enrolled.

Stransky Forces and Schumann-Heink in Lindsborg's "Messiah"

LINDSBORG, KAN., Oct. 4.—Announcement has been made by the management of the Bethany Oratorio Society that the New York Philharmonic Orchestra, Josef Stransky, conductor, and Mme. Schumann-Heink have been engaged for the "Messiah" Festival, 1916.

ILLINOIS SOPRANO TO SING IN HOME CITY AFTER STUDY ABROAD



Grace Wagner, Young American Soprano

The music lovers of Bloomington, Ill., are eagerly looking forward to one of the most important musical events of the year, which will take place at the Opera House on Monday evening, Oct. 25. Under the auspices of the Amateur Musical Club of which May Christian is president, Bloomington's own soprano, Grace Wagner (who has but recently returned from Paris), will make her first appearance in her home city.

For three years Miss Wagner received personal instruction in voice culture from Jean de Reszke. So impressed was he with her voice that he arranged a professional debut at one of the leading opera houses in Italy, but the war caused a change of plans and necessitated Miss Wagner's return to America. She has received many offers of engagements, but before considering any of them, it was her wish to sing in Bloomington. Her program will include arias from "Hérodiade," "Trovatore" and "Cavalleria Rusticana" and groups of songs.

A newly organized trio of Washington, D. C., consisting of Elsa Raner, violinist; Ruth Jones, cellist, and Adele Robinson, pianist, will make its initial bow at the Library of Congress on Nov. 2.

To Merge Choirs of Bellaire, Ohio, for Production of "The Messiah"

BELLAIRE, OHIO, Sept. 26.—At a meeting of the various choir directors of this city, held on Sept. 21, a movement was launched for organizing a large chorus to give Handel's "Messiah." The plan is to make up the chorus by merging the local choirs. Others who care to participate will be invited. The rehearsals will be conducted each Monday evening and the aim is to have the production ready so that it can be given during the holidays. E. E. Halstead will direct the chorus.

Students of the Miller Vocal Art Science, Adelaide Gescheidt, instructor, will present "Panaesthesia," text by Dr. Frank E. Miller and music by Ethel Watson Usher, at Wallace Hall, Newark, N. J., on the evening of Nov. 8.

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A recent notice of Miss Larrabee's appearance with Philadelphia Symphony Orchestra, at Richmond (Va.) Spring Festival:

Times-Despatch, Richmond, Va., April 14, 1915.

"Miss Larrabee's performance of Rubinstein's 'Concerto' in D minor resulted in a veritable triumph for her. Very young, very modest, and altogether unaffected, she is yet very much of an artist. She plays with the utmost delicacy, carefully avoiding the wretched effect of pounding; her sense of rhythm is keen and, apparently, faultless, and in the second movement she proved her mastery of the singing tone. And, though she exhibited these qualities and played, as well, with admirable restraint, she has abundant dynamic control. At the close of the first movement she progressed through a long clause of constantly increasing tempo and corresponding volume with well judged steadiness, until she reached a climax of amazing strength.

"There is every reason to believe that Miss Larrabee will go far on the concert stage. And yesterday she aroused the audience to the key of enthusiasm. Led by Mr. Stokowski and aided by the orchestra the house thundered its approval."

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Oratorio Society.
Community Concerts.
Half-Dozen Music Schools.
Four Recognized Quartets.
Woman's Trio, Etc.

WORCESTER, MASS., Oct. 15.—Worcester enthusiastically is beginning an unusually busy musical season, of which the fifty-eighth annual music festival was the prelude.

That Worcester has always been a sort of foster child of Boston, home of culture and baked beans, is admitted, but in keeping with the waving of the red flag of independence by the festival directors (who upset all the traditions of the Adamses and Smiths by bringing the Philadelphia Orchestra players to the festival instead of the old standby, the Boston Symphony), the season will be a rattling good game after all, of "Follow the Leader" and "Not Boston."

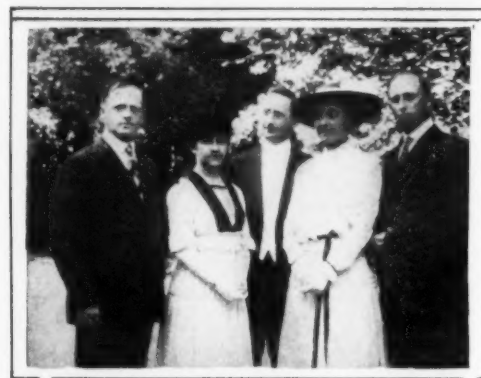
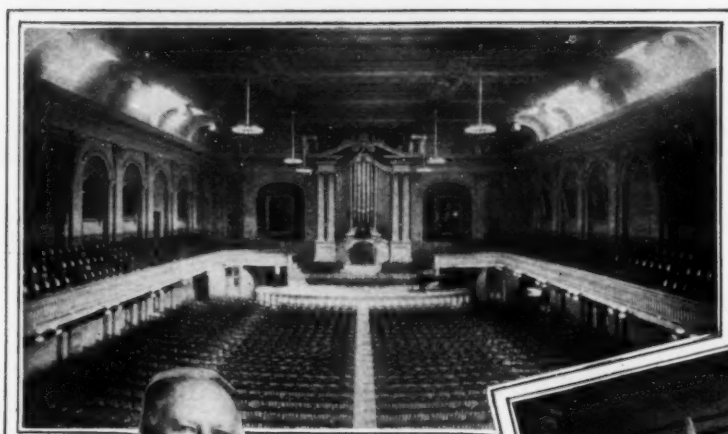
Stimulus of "Musical America"

Some of the stimulus has come about by the almost universal reading of MUSICAL AMERICA. The paper is everywhere — news stands, clubs, libraries, hotels, homes and studios. Its stand for musical independence has reached the hearts of the descendants of the first tea-party folk and what MUSICAL AMERICA is preaching, Worcester is doing.

Charles A. Ellis, the popular Boston manager, will again present a five-concert series beginning Nov. 2 in Mechanics Hall. The advance sale of tickets indicates that the annual Ellis concerts have lost none of their popularity. The opening concert will present Geraldine Farrar, assisted by Ada Sassoli, Reinald Werrenrath, and Richard Epstein. The other concerts will offer the Boston Symphony, Dr. Carl Muck, conductor, Laeta Hartley, soloist, Dec. 7; Fritz Kreisler, Jan. 11; Boston Symphony, Feb. 1, and Feb. 29, with Clarisse Coudert, soprano, as soloist at the first of the two concerts, and Florence Hinkle, at the second.

Twilight Musicales at Bancroft

John McCormack will again sing in Mechanics Hall, Nov. 12. Mr. McCormack's appearance will herald a series of twilight musicales in the ballroom of the new \$1,000,000 Bancroft Hotel. The artists will be presented by Paul Perry, the local representative for a number of Boston and New York managers. In-



Some Leading Music-Makers of Worcester and Two of Its Concert Halls. No. 1, Mechanics Hall, Home of Festival and Other Events; No. 2, Lester S. Butler, Director, Community Concert Course; No. 3, Ballroom of Bancroft Hotel, New Auditorium; No. 4, J. Vernon Butler, Conductor, Oratorio Society; No. 5, Choir of First Universalist Church (Left to Right): George Cleveland, Mrs. Ruth H. Donley, J. Edward Bouvier, Director; Lotta Smith and Harry Whitney; No. 6, Daniel Silvester, Conductor, Worcester Symphony; No. 7, Frances Berkowits, Director, Woman's Trio; No. 8, Hazel Dann, Conductor, Bancroft Orchestra

cidental to the ballroom concerts will be the usual Sunday night concerts on the mezzanine balcony of the hotel under the direction of Dr. A. J. Harpin, basso of Boston and Worcester. Dr. Harpin may later in the season present Ward-Stephens in a concert made up exclusively of his own compositions. Mr. Stephens will play his own accompaniments and Dr. Harpin will be the soloist.

The Worcester Symphony Orchestra, Daniel Silvester, conductor, is now in its second season. The initial concerts a year ago were well patronized and music lovers of the city showed by their attendance that they would support a first class musical organization of this kind. The first concert of this season will be on Nov. 18 in Mechanics Hall. The orchestra is planning to produce at least one new American-made symphony, the "Lincoln" Symphony by Silas G. Pratt of Pittsburgh. The orchestra is also rehearsing Haydn's "Surprise" Symphony and the Overture to "Semiramide."

Need City's Aid for "Pop" Series

Conductor Silvester is also planning to inaugurate a series of Sunday afternoon concerts at popular prices with programs of universal appeal. This plan is still under advisement as it is thought that some financial aid may be secured from the City Council, which last summer appropriated \$1,200 for summer band concerts. These were wonderfully well attended.

The newly formed Gustav Strube Symphony Orchestra will have its first concert of the season in Mechanics Hall on Nov. 3. Rudolph Nagel, the 'cellist, will conduct the orchestra this season. The membership of the orchestra is drawn largely from students in the Hultman-McQuaide Conservatory of Music although the membership in no sense is limited. It includes not less than sixty of the

younger musicians of the city and has already presented creditable concerts.

Orchestra of Women

Another promising organization which will be heard frequently this season is the Bancroft Woman's Orchestra. Hazel Dann, violinist, is the director and business manager. The orchestra is the only woman's organization of Worcester that has successfully survived more than two seasons, and to-day it occupies a prominent place in the musical activities of the city. It is probable, however, that the orchestra will be without the services of Miss Dann after this season, as she has had several excellent offers from New York managers.

The Worcester Light Infantry orchestra is another of the time honored institutions in Worcester which will be heard from this season. One concert is already announced in connection with the annual Worcester County Mechanics course. Frederick H. Lucke is the conductor. It is now planned to have the orchestra give several concerts, both in Worcester and surrounding county towns and cities.

The Worcester Oratorio Society will enter on its seventeenth season under the capable direction of J. Vernon Butler. Three concerts are planned, one in the latter part of November, the fifteenth presentation of "The Messiah" in Mechanics Hall during December and another concert later on. There are 300 members in the chorus. Many works have been given their première in Worcester by the society, and Bach's "Sleepers, Awake" was given in 1901 as its first appearance in America.

Community Concerts

Worcester will continue its experiment with another season of community music under the direction of Lester S. Butler, who will offer Alice Christine Heaphy in a series of four piano recitals. S. Harrison Lovewell, Boston, will give several lectures in connection with the course on the theory, development and appreciation of music. Admission to these recitals and lectures will be based as nearly as possible upon the cost of giving them.

Of the numerous music schools in Worcester the Hultman-McQuaide stands in the front rank both in its accommodations, its atmosphere and its faculty, which is the largest in the city. After being burned out, the school has taken an old colonial mansion, and among the conveniences of the building is a recital hall capable of accommodating 200 persons. The faculty this year will be headed by Paul Hultman, pianist; Robert Morosini and Louis Schalk, voice; Margaret McQuaid, violin, and Raymond C. Robinson, organist. Additions to the faculty include Gustav Strube and Rudolph Nagel.

Other schools with heavy registration are the American School of Music, J. Frederick Donnelly, director; Worcester County School of Music, Charles A. Sumner, director; Gaunt-Morse School of Music and Worcester Virgil Clavier School, Frederic Bailey, director. Plans are under way for the securing of another room for the accommodation of

[Continued on page 161]

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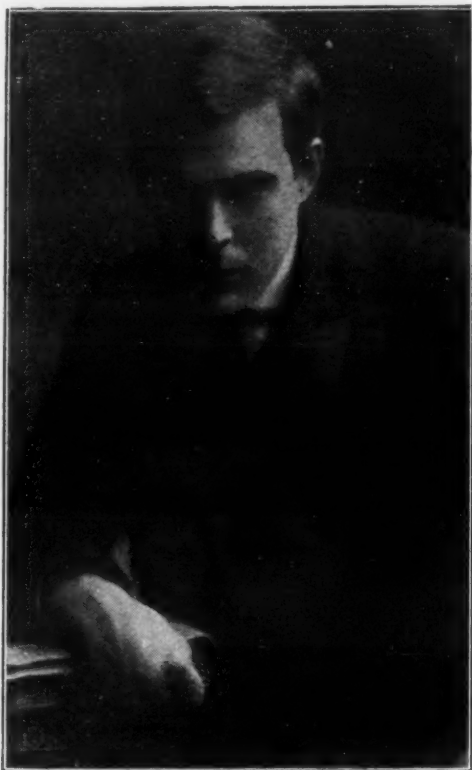
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W. J. Henderson in New York Sun:—"This was an uncommonly interesting and commendable recital. Mr. Powell possesses many and large gifts."

Max Smith in New York Press:—"There is something distinctly refreshing in the young artist's vigor and enthusiasm. Music to him is not a mere conglomeration of notes cast into a formal mold, but an expression of emotional life."

P. V. R. Key in New York World:—"A young pianist of splendid promise is John Powell, well known as a composer. Mr. Powell disclosed a sympathetic touch and a discriminating interpretative understanding."

Richard Aldrich in New York Times:—"Mr. Powell has the qualities of enthusiasm and conviction in his playing; there is nothing lackadaisical about it. His enthusiasm lends intrinsic value to his work."

Some Representative Tributes to Powell's Playing in Aeolian Hall, Friday Afternoon, April 9th:

H. E. Krehbiel in New York Tribune:—"His reading of the Beethoven Sonata was that of a master—poetic, clearly articulated, exquisitely balanced. He displayed throughout a very remarkable poise."

H. T. Finck in New York Evening Post:—"His selections called not only for great technical proficiency, but for powers of interpretation along diverse lines, both of which demands were met."

John Powell will be in America All This Season

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A few Press Notices of Last Year's Concert

His first appearance as conductor gave unmistakable evidence of his ability in that direction, especially in the extremely creditable interpretation of Beethoven's "Eighth Symphony."

Musical America, March 13th, 1915.

He was, of course, a great success. Mr. Pfeiffer has made his way rapidly since he came among us, not by favor or by "pulling wires," but upon his merits as a musician.

Philadelphia Ledger, March 13th, 1915.

The most successful concert given by that organization in its history of over 25 years. The Lyric Theatre was filled to the standing room limit.

Philadelphia Record, March 8th, 1915.

The program was most delightful from start to finish, being directed in a most capable manner by Walter Pfeiffer.

Philadelphia Press, March 8th, 1915.

Walter Pfeiffer

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Wagner: Overture "Tannhäuser."

Liszt: "Les Préludes."

Schubert: Symphony C major.

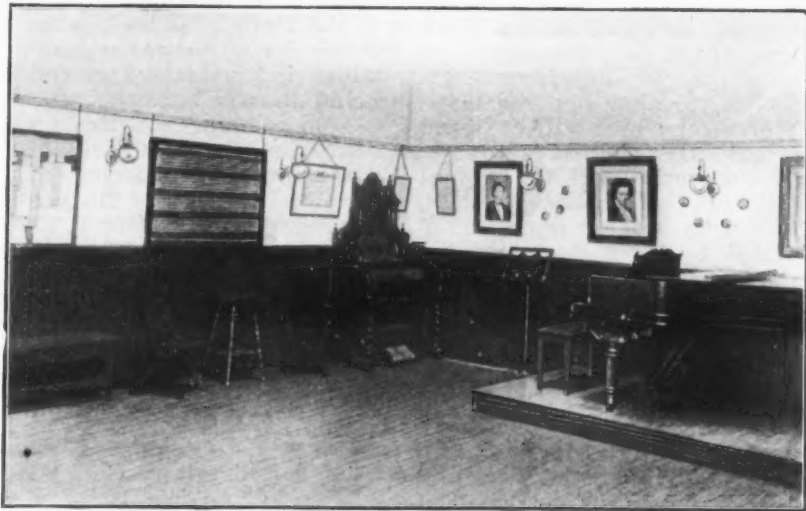
Beethoven: Symphony No. 3 "Eroica."

Tschaikowsky: Symphony No. 6 "Pathétique."

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Wm. J. Henderson, of the *N. Y. Sun*, writes: Miss Fischer is a welcome addition to the list of interpreters of songs, and her position should be quickly established and easily maintained.

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NEW YORK

WORCESTER SHOWS ITS SPIRIT OF INDEPENDENCE

[Continued from page 159]

Mr. Bailey's fast growing classes. Worcester Academy of Music and the Silvester Music Studios all report an increase in enrollment. A newcomer to Worcester is Joseph D. Brodeur of Seattle, who will share studio work with Lillian Hanson Gray, one of Worcester's pioneer teachers.

Four Quartets

Worcester has four recognized quartets and numerous other ones doing work of special character. Among the best known are the Verdi Orpheus, Schumann and Imperial Male Quartet. Of them all the Verdi is the oldest and probably the best known. Harold L. Gulick, basso and business manager, has arranged a comprehensive tour of the county and State. Members of the organization include Lester W. West, George R. Cleveland, Frederick R. H. Stetson and Mr. Gulick. Will A. Bennett assists as a reader and Raymond C. Robinson is the pianist and organist.

The Worcester County Mechanics' Association will open its annual course on Nov. 1 and will continue the series at stated periods thereafter in Mechanics Hall. The first concert will be a song and story recital depicting scenes in the North and South during the civil war. The Pierian Sodality Orchestra will play on Dec. 6. The Dunbar Male Quartet appear on Jan. 24, and there will be a concert by the Worcester Light Infantry Orchestra on Feb. 7. Colangelo's musicians will appear on Feb. 21, and the closing recital will be "Cotter's Night" as presented by the Scottish Musical Comedy Company.

Women Form Trio

The Worcester Woman's Trio is planning a busy season and has already secured a number of engagements in different parts of the State, although it is the youngest of the many musical organizations. It is composed of Frances Berkowitz, violinist and director; Eleanor M. Usher, cellist, and Grace B. Davis, pianist. Mildred E. King, soprano, will be soloist.

Worcester is proud of its performers of church music, from the soloist to the trio, both vocal and instrumental, quartet, sextet, glee clubs, and mixed choruses numbering over fifty organizations. The presentation of cantatas, oratorios, etc., during the coming season will include a wide range of compositions, which will be given both at church functions and outside concerts. A number of the church choirs and quartets are arranging concert tours in addition to their Sunday singing.

The Plymouth Church choir, Dr. A. J. Harpin, director, will give two cantatas by American composers, E. R. Vincent's "Prodigal Son" and Will C. Macfarlane's "Message from the Cross." The members of the quartet are Grace Oakes-

Bowker, Edith Southwick, T. H. Ryan and Dr. Harpin. Plymouth Church will not take all of Dr. Harpin's attention, however, as he will present three choral societies in concerts and a number of women's musical clubs, not to mention his own appearance in several important concerts.

Mr. Bouvier's Quartet

The First Universalist Church quartet, of which J. Edward Bouvier is organist and director, has been called one of the best and most efficiently equipped quartets in any church outside the city of New York. The director has instilled enthusiasm and the idea of "team work" to a remarkable extent. The individual members are all in constant demand for concerts and recitals. George Cleveland is second tenor in the Verdi Male Quar-

ter. Harry Whitney is a pupil of Earl Cartwright and possesses a voice of similar quality to that of the famous bass. Both Mrs. Ruth H. Donley and Lotta Smith are busy with concert work, belonging to a women's quartet which will be heard this season. Mr. Bouvier is one of Worcester's busiest teachers, but he finds time to attend to this position, for which he is particularly well fitted, also to the duties of accompanying for which he is much sought, both in Worcester and elsewhere. Mr. Bouvier will present this quartet during the coming season in several concerts, also giving special musical services monthly, devoted to excerpts from the different oratorios and new works.

The Norton Glee Club, M. A. Williamson, conductor, Worcester's only industrial musical organization, composed of

employees of The Norton Company and the Norton Grinding Company, is to present various choruses for mixed voices at different functions. The organization may later sing at concerts not within its present province.

The High School Orchestra, Elizabeth Woodman, conductor, will begin rehearsals shortly. In addition to playing for school functions it will appear from time to time at special concerts.

RALPH N. PERRY.

Mrs. Charles G. McRoberts has been elected conductor of the Y. W. C. A. chorus of Washington, D. C. She succeeds the club's organizer and conductor, Mrs. A. M. Blair. Mrs. McRoberts was for many years choir director at St. Andrew's Church and the Church of the Ascension.

WORCESTER LITHUANIANS TO SING WORK FOUNDED ON THEIR OWN FOLK MUSIC



St. Casimir's Choir of Worcester, Mass. In the Center, Rev. John J. Jakatis, Founder of the Choir; to the left, John Cizauskas, Organist and Conductor

WORCESTER, MASS., Sept. 28.— Fifty finely trained voices constitute the famous St. Casimir's Church Choir and for those who enjoy the Lithuanian music it offers the only opportunity where it may be heard in Worcester. The choir is directed by John Cizauskas, a graduate of numerous European conservatories and an authority of folk songs of Lithuania. It was organ-

ized some seven years ago and, in addition to singing regularly in church, it holds well patronized concerts from time to time.

For many years the choir has been singing in the basement of a structure which will soon number among the finest of the city's churches. St. Casimir's is the spiritual abode of Worcester's 6000 Lithuanian inhabitants.

Among the masses which the choir

has mastered are "Quagh" of St. Louis mass; the "Missa-Dominicalis," Gruber; "Pastoralis" of Gruber and St. Francis' mass by Witt. The Vesper music includes the compositions of Witt, Palestrini and Vittoria. The chorus is planning to present the elaborate cantata, "Brothers," by Cizauskas Sosnauskas of Petrograd, who has selected the most striking of the 20,000 known Lithuanian folk songs. R. W. P.



Photo Underwood & Underwood, N. Y.



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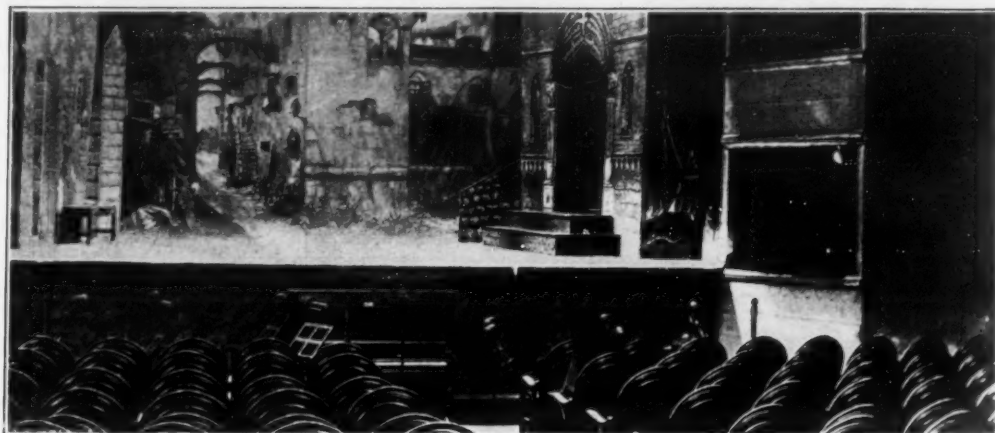
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SEVERAL GIVERS OF CONCERTS IN BUTTE

Orchestra, Chorus and Theater to Provide Montana City with Good Music

BUTTE, MONT., Oct. 4.—The Butte Symphony Orchestra, R. Vincent Johnston, director, will open the concert season here toward the middle of October. There will be four subscription concerts, two of which will be given by the recently organized Municipal Band. This will enable the orchestra to spend the season in purely classic programs, leaving the lighter and more popular selections to the concert band.

Gustav A. Mueller, who is an ex-conductor of the Heidelberg Symphony, and who has served under Felix Mottl, Emil Paur, Strauss, and Theodore Thomas, is the new concertmaster and under his direction local string players are taking on great enthusiasm.

The Butte Choral Society, also under Mr. Johnston's direction, will not begin work until the end of October. So far as at present announced, the season will consist of two concerts—one of solos and part songs, and the second of the "Dream of Gerontius," by Elgar.

A. Musgrove Roberts has taken up work in Butte for the season, and will teach singing in connection with the Johnston studio. He has already several concert engagements booked.

The American Theater is contemplating a series of high class concerts in connection with its feature picture plays. Most of the local singers and symphonic players will be utilized at one time or another. Local musicians regard this as the most significant musical happening the town has yet experienced, indicating as it does, the good work local musicians have accomplished in bringing about a popular demand for higher class music.

EDITH WELLING.

Music-lovers of Brooklyn will have their first opportunity to hear May Peterson, the young soprano, when she appears as soloist at the concert to be given by the Apollo Club early in December.

MUSICAL CLUB COLORADO SPRINGS MAINSTAY

Organization Provides City with Excellent Artist Recitals and Effects Civic Uplift with Its Free Sunday Orchestral Concerts—Community of 40,000 Buys 1000 Season Tickets for Artist Course



Pictorial Exposition of the Works of the Colorado Springs Musical Club—No. 1, The Club's Orchestra; No. 2, Crowd in Front of the Burns Theater at Sunday Afternoon Free Concert; No. 3, Edwin A. Dietrich, Conductor of the Musical Club Orchestra.

COLORADO SPRINGS, COL., Oct. 5. —Colorado Springs music-lovers again will be indebted this year to its Musical Club for the best concerts of the season. The series of four artist concerts which this organization offers annually has been for more than ten years the commanding feature of each fall and winter's musical fare. "The best only" has been the motto of the Musical Club.

After one season's concerts are over the months intervening before another season begins are devoted by the club's officers to the task of selecting the artists for the next series. All the problems of popular appeal, variety and balance, not to mention that perpetual one of "what shall we spend?" must be thrashed out. The club's record of achievement against great odds, and the confidence it has secured from the concert-going public amply justify the statement that in all its activities it ranks high among the best organizations of like character in the country.

A budget of more than \$4,000 a year for the expenses of its four artist concerts implies great faith in its public. Only rarely has the club a credit balance at the end of the season, and it is devoted to the furtherance of its other activities such as its free orchestra concerts. Usually, even when patronage has been excellent, a small deficit has to be met by an extra benefit concert of some sort. Last year's financial depression seriously reduced the number of its subscribers of moderate means.

Despite the resulting loss a series for the 1915-16 season has been announced that is in no way less attractive than in other years. The artists will be Fritz Kreisler on Oct. 22; Yolanda Méro, Dec. 10; Louise Homer, Jan. 9; Mme. Frances Alda, with Frank La Forge, March 9.

Louis Persinger, the violinist, whose attainments are a source of pride to his fellow-townpeople here, will be offered

by the Musical Club for a concert about the middle of April, following the last of the regular artist series.

The Colorado Springs Musical Club is fortunate in having available for its principal recitals one of the loveliest and most comfortable auditoriums in the country, the Burns Theater. Harvey W. Wiley, the noted expert on health and sanitation, after carefully going over the entire theater and examining its equipment, pronounced it in respect to ventilation as almost without any rival, so far as he knew.

The Musical Club seeks to make its concerts as widely popular as possible, therefore its admission charges are extremely small in proportion to the capacity of the auditorium used, namely 1400. Course tickets for the four artist concerts are sold at from two to six dollars, with admissions to individual concerts at from fifty cents to two dollars. Infrequently two dollars and a half is charged for the best seats for the most expensive artists. As the population of the Pikes' Peak region does not exceed forty thousand, the fact that the club is able to sell readily a thousand or more season tickets (and it is infrequently that capacity houses are not secured) speaks most emphatically for the general interest of the public in its offerings.

For its members the Musical Club provides a series of twice-a-month programs presented by the active or musician-members of the organization. The plan, tried for the first time last year, of making these historically progressive, proved so much more interesting and valuable than the hitherto haphazard selection of numbers that it will be undoubtedly continued this year.

Besides the services of the club above mentioned, its biggest work, because the one which most vitally touches the widest circle of people and that in a way to develop general appreciation for the best music, is the series of orchestra concerts it gives on Sunday afternoons from fall to spring.

The season just commencing is the fourth consecutive one of the orchestra, which since its inception has been under the direction of Edwin A. Dietrich, whose services to the community in this connection and in many others have been marked by outstanding ability and the spirit of unselfish devotion. Thirty-five professional and amateur players are under Mr. Dietrich's baton each week and despite the fact that the orchestra does not reach the full symphony size, the really big numbers are given not only with a splendid unity but with a tonal effect that is adequate.

The entire expenses of maintaining the orchestra are met from the voluntary offering taken at the door. During the first two seasons this revenue had to be supplemented by friends of the enterprise to the extent of several hundred dollars, although there was never any difficulty in securing overflow audiences.

The materially larger response of the audiences during the past year provided not only for expenses but gave a surplus of more than two hundred dollars.

As there are but a few paid professional musicians in the orchestra, (since the amateurs consider the training in ensemble playing adequate remuneration for their services), the expenses are much smaller than would otherwise be the case. One of the principal helps in this direction has been the unusual courtesy of James F. Burns in making the charges for the use of his superb theater so low as to cover only the expense of opening the house.

It is an exception when the Burns Theater is not filled to overflowing for the Sunday afternoon orchestra concerts, and frequently hundreds are turned away. Judicious program making, which combines the best of popular music with the more melodious classics, is one of the factors in this result. Favorite soloists from among local musicians or those of Denver and other nearby cities are engaged for appearances from week to week.

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WASHINGTON SHOWS EFFECT OF "AMERICAN YEAR" IN MUSIC

National Capital to Have Thirteen Orchestral Concerts with Soloists, Twenty-Three Recitals Introducing Thirty-Five Artists—Eight Lecture Recitals on Operas, Recitals of Local Musicians, Choral Performances, Guild Concerts, Etc.—Americans Predominate in Mr. Smith's Artist Course, Which Now Is at Popular Prices

WASHINGTON, D. C., Oct. 10.—Everything has pointed to this season's being known as "The American Year" in music, and the Capital of the nation will come in for a significant share of this wealth of talent being distributed over the country. The offerings promised by managers, local organizations, churches, studios and individuals will mark the approaching season as perhaps the most brilliant that Washington has ever known.

Already there are bookings for thirteen orchestral concerts with soloists, twenty-three recitals, including thirty-five artists, a course of eight lecture recitals on as many operas and many joint and individual recitals by local artists, as well as cantatas, oratorios and choral offerings by local organizations. Certainly the music-lover, the student, the teacher and the social and official contingent will have much to choose from and will experience difficulty in the selection.

Mrs. Wilson-Greene's Concerts

As usual, Mrs. Wilson-Greene will present the Boston Symphony Orchestra in five concerts on Nov. 2 and 30, Jan. 4, Feb. 15 and March 14, with such soloists as Florence Hinkle, Ernest Schelling, Fritz Kreisler and Ossip Gabrilowitsch. In addition to this comes the important announcement of the artists' course by Mrs. Greene, a series of five concerts with Emmy Destinn, Mischa Elman, Mme. Gadski, Clarence Whitehill, Harold Bauer, Pablo Casals, Pasquale Amato and Florence Macbeth. This same manager will also give to Washington recitals by Geraldine Farrar, Mary Garden, John McCormack, Fritz Kreisler, Mme. Melba, Paderewski, Josef Hofmann and Mme. Pavlowa and her corps de ballet.

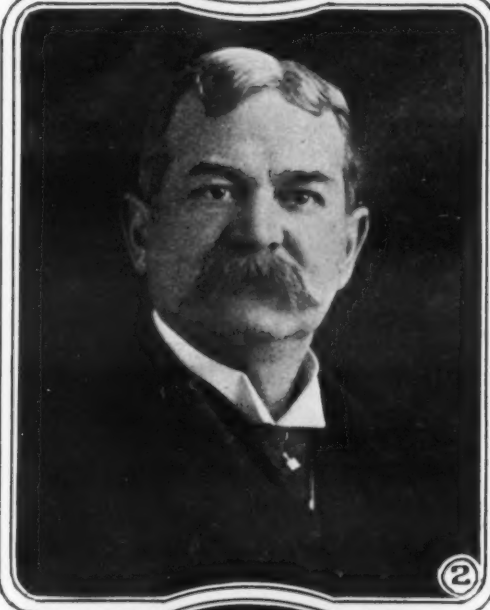
T. Arthur Smith will also offer to Washington a number of musical attractions. Among these will be three concerts by the New York Philharmonic Orchestra, under the direction of Josef Stransky, with Julia Culp, Harold Bauer and Pablo Casals as soloists.

Stokowski Series Increased

He will also offer the Philadelphia Orchestra, under the direction of Leopold Stokowski, which by popular demand increased its number of concerts from three to five appearances, with such soloists as Marcella Sembrich, Kathleen Parlow, Josef Hofmann and Emilio de Gogorza. The concert of Dec. 14 will be devoted entirely to orchestral numbers, which will be especially selected by Mr. Stokowski for their musical importance and popularity with music-lovers.

Always with the aim of popularizing artistic music in the national Capital, T. Arthur Smith makes the announcement of his ten-star concert series at prices ranging from one dollar to fifty cents per concert, according to location, for the series. This inaugurates a new departure for Washington and bids fair to gather in the students, the music-lovers and the teachers in larger numbers than has been possible before. The dates selected are Oct. 29, Nov. 5, 12 and 19, Dec. 10, Jan. 7, 21 and 28, Feb. 11 and 25, which in no way conflict with the various orchestral concerts already scheduled for the coming season.

Among the artists who will take part in this musical treat are Emilio de Gogorza, Christine Miller, Julia Culp, Coenraad v. Bos, Evan Williams, Olive Kline, Louise Homer, Ossip Gabrilowitsch, Anna Case, Per Biorn, Danish baritone; Oscar Seagle, Ruth K. Townsend, contralto; Mary Carlisle Howe, composer-pianist; Arrigo Serato, Matja Niessen-Stone, Frances Alda, Frank La Forge, Ernest Hutcheson and the Flonzaley Quartet. America claims more than half the artists in this series.



The National Capital as Represented by Three of Its Musical Leaders. No. 1, Mrs. Clarence B. Rheene, President, Rubinstein Club; No. 2, Herndon Morsell, New Conductor of Rubinstein Chorus; No. 3, Sydney Lloyd Wrightson, Conductor, Oratorio Society

witsch, Anna Case, Per Biorn, Danish baritone; Oscar Seagle, Ruth K. Townsend, contralto; Mary Carlisle Howe, composer-pianist; Arrigo Serato, Matja Niessen-Stone, Frances Alda, Frank La Forge, Ernest Hutcheson and the Flonzaley Quartet. America claims more than half the artists in this series.

The lecture recitals to be offered will

be given by Mrs. Mignon Lamasure, who is both reader and pianist, which enables her to interpret both the music and story of the opera, analyzing the characteristic motifs and revealing the relation of the music to the text. The operas will include "Fairyland," "Louise," "Madama Butterfly," "Parsifal," "Carmen," "Thais," "Secret of Suzanne," "Pagliacci" and "Boris Godunow."

Mr. Radcliffe's Activities

W. L. Radcliffe, another manager of things musical, has already taken the United States Marine Band, under the baton of Lieut. W. H. Santelmann, on the road in a tour of nearly one hundred concerts. The band will be absent from Washington eight weeks and expects to reach the Pacific Coast before returning. The soloists will be culled from the organization and include Arthur Witcomb, cornet; George Frey, euphonium, and Robert Seel, flute. The farewell hearing of this band was given at the reception to the Grand Army of the Republic Encampment, at which President Wilson and many other notables were present. Mr. Radcliffe will again place on the road Rubie Stanford, violinist, and Richie McLean, contralto, Washington artists, who are winning a name for themselves in the cities of the South.

New Rubinstein Conductor

The Rubinstein Club, under its new director, Herndon Morsell, will offer several concerts in which visiting soloists will appear with the society. Mr. Morsell will present such new and appropriate works for women's voices as will best bring out the qualities of the club. Mrs. Clarence Rheene, its able president, has arranged for four evening concerts with invited soloists.

At a recent meeting of the Rubinstein Club, Arthur Mayo was selected as accompanist. Mr. Mayo was formerly closely identified with musical circles in Washington and his return to the city and his association with the Rubinstein Club makes very pleasant relationship. As he has served in a similar capacity with many other choral organizations, he will afford real assistance to Conductor Morsell.

Under the musical directorship of Lucy Brickinstein, the Friday Morning Club will offer weekly programs of vocal and instrumental works of many periods with the view of familiarizing its members and guests with the purpose of the composer and the beauty of the composition.

The Motet Choir, under the direction of Otto Torney Simon, promises several concerts at which chorales of old and new masters will be heard. Mr. Simon endeavors to create the spirit of the composition with the most perfect tone.

At a recent meeting of the Motet Choir, Conductor Simon outlined the plans for the season. The officers for the ensuing year are Mrs. Otto T. Simon and George H. Wilson, accompanists; Jean Stier, secretary; Edgar Embry, executive chairman; Mrs. Edgar Embry, treasurer, and Louis Thompson, librarian.

The Knights of Columbus Chorus will enter upon its second year under the instruction of James Dickinson and it is expected that several public performances of importance will be given.

To Give Oratorio

The Washington Oratorio Society, with Sydney Lloyd Wrightson as musical director and H. H. Freeman as president, has already entered upon its duties of rehearsals, and at least one big oratorio work is promised before the season closes.

Rehearsals have begun for the Washington Oratorio Society, with H. H. Freeman directing. The first performance is scheduled for the latter part of November, when "The Daughter of Jairus" (Stainer) and "Israel in the Wilderness" (Gaul) will be presented, with Dr. William Stansfield at the organ and Harvey Murray at the piano.

Some local musicians will stand out prominently in the work of musical uplift and artistic appreciation in the city. Among these may well be mentioned Herman C. Rakemann, who ranks as a leading violin soloist and who will be heard in public, besides presenting young violinists of his own training. Mr. Rakemann has been concert-master or conductor of the city's large orchestral organizations, such as the Georgetown Orchestra, the Wagner Society, the Washington Musical Club and the Washington Symphony Orchestra.

Another musical spirit in local circles is Mary A. Cryder, to whom Washington was indebted for the appearance of some of the best vocal and instrumental artists, orchestras and classic dancers, when Miss Cryder was in the managerial field. At all times her matinee studio musi-

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cales have been a source of inspiration to the student and a delight to the lover of music, for here she has not only presented her own students, but given the public the privilege of a personal meeting with such celebrities as Blanche Marchesi, Liza Lehmann and others.

Tours of Washington Artists

Washington always feels proud when its own musicians go on tours and receive even greater appreciation than has been accorded them at home. Such appearances have been arranged for artists of the Capital City, among them being Franceska Kaspar Lawson, who will be heard in song recitals and in conjunction with oratorio societies in a number of cities. Mrs. Lawson has a sympathetic soprano, which has been heard effectively with the Philadelphia Orchestra, the United States Marine Band, Western Kentucky May Festival Chorus, the Woman's Club of Richmond, Dutchess County Choral Society and Washington Choral Society. Several colleges have engaged this singer for the coming season.

The local chapter of the American Guild of Organists will continue its monthly recitals by different members of the guild as well as having at its meetings papers on important topics concerning the organ and choir. There will also be a series of organ recitals presented by Edgar Priest, H. H. Freeman, Dr. William Stanfield and John S. Thiemeyer. Several of the church choir directors are enlarging their choirs with the view of presenting more frequently cantatas and song services.

New Music Head in Schools

A new musical figure will enter Washington in the person of Prof. H. E. Cogswell, the recently appointed director of music of the public schools of the District. A normal teacher of singing, an instrumentalist, a choral leader, Mr. Cogswell comes to us full of knowledge and experience. He thoroughly believes in the importance of music to the school pupil, and states that he sees no reason why some big choruses and cantatas could not be presented by the public schools of the District.

WILLARD HOWE.

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To the Editor of MUSICAL AMERICA:

Just a line to tell you how much, and always, MUSICAL AMERICA interests me. It is with delight that I see it coming every Saturday noon. I hope, as time goes on, you will get many, many more readers in Montreal. I know all the good work your paper is doing in the United States, and I hope that soon that good work of yours will take bigger proportion in the Province of Quebec.

I inclose check to cover renewal of subscription.

Sincerely,

LOUIS H. BOURDON.

Montreal, Canada, Sept. 28, 1915.

Oscar Nedbal of Prague is the composer of a new "dance play" recently produced in Berlin entitled "Andersen," in which Hans Christian Andersen and Thordalsen, the sculptor, appear as two of the characters.

Franceska Kaspar Lawson

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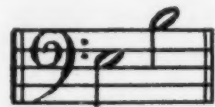
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TO SPREAD ANN ARBOR'S MUSICAL INFLUENCE

University Music School Establishes Concert Bureau to Book Its Faculty Members in Concerts Throughout the Country—University Grants Stipend for Student Bandsmen and Engages a Director—Schedule of Concerts

ANN ARBOR, MICH., Oct. 6.—Ann Arbor is promised a season of musical activities surpassing anything which has taken place in the past. The city with a normal population of about 15,000 is the home of the University of Michigan, which brings an added population of about 7000 during the school year. Thus, naturally, its musical activities center largely about the University, and may be divided into two general classes.

First, the standard concerts given by the University Musical Society through its various avenues of activity, and secondly, concerts given by the various student musical organizations. In addition, considerable music is heard in the city independent of either of the university auspices.

Musical Society's Work

The University Musical Society conducts the University School of Music, which has an annual enrolment of about 500 students. It also conducts the University Choral Union of 300 voices. In connection with this chorus, a series of eleven concerts is given: five at intervals during the winter, and six at the annual May Festival, the chorus always appearing in several of the programs.

For the coming year, Musical Director Albert A. Stanley and Business Manager Charles A. Sink have arranged the following musical attractions: Oct. 19, Pasquale Amato; Nov. 23, Flonzaley Quartet; Dec. 13, Mischa Elman; Jan. 20, Ignace Paderewski; March 17, New York Philharmonic Orchestra under Josef Stransky.

Its Twenty-third Festival

The twenty-third annual May Festival will be given during the four days beginning May 17, with the Chicago Symphony, under Frederick Stock, the Choral Union, and in two large choral works, with noted soloists not yet engaged.

In addition the School of Music provides a schedule of complimentary faculty concerts on Thursday afternoons of alternate weeks. The faculty is made up of such well-known artists as Theodore Harrison, Albert Lockwood, Earl V. Moore, Leonora Allen, Mrs. George B. Rhead, Samuel P. Lockwood, Anthony J. Whitmire, and many others.

Student Symphony

The School of Music also conducts a complete symphony orchestra which is directed by Samuel P. Lockwood, head of the violin department. This organization consists of fifty or sixty players chosen on a competitive basis, and its performances take place in connection with the complimentary series.

The University of Michigan has for

of municipal band concerts, a special appropriation having been made for this purpose. The results have been so satisfactory that a larger appropriation is anticipated for the coming season.

Provision is being made for expanding the facilities of Ann Arbor to reach outside communities. The School of Music has just announced the organization of a concert bureau through which the artistic services of members of its faculty may be secured



Above, Albert A. Stanley, Conductor of University Choral Union and May Festival; Center, Hill Auditorium, Where Festivals Are Held; Below, Charles A. Sink, Business Manager of Choral Union and Festival

years maintained a student band which has taken part more particularly in student functions. The University made provision recently whereby a specific number of students in the university would be granted an annual stipend for their appearance in the band, provided of course, that they maintain regular attendance at the rehearsals and at performances.

Instructor of Wind Instruments

This arrangement gave a strong impetus to the organization, and this year further provision was made for the support of a competent man to be director. Wilfred Wilson, who for a dozen years was conductor of the Culver Military Institute military band, was chosen for this position, and was also elected a member of the University School of Music faculty as instructor in wind instruments. It is planned to give a series of concerts at which only the highest grade of band music will be offered.

The University of Michigan also maintains a glee and mandolin club of nearly one hundred members. Theodore Harrison, head of the vocal department of the School of Music, is in charge of this organization, and a trip to the Pacific coast is planned for the mid-winter vacation, under the auspices of the University Alumni Association.

Municipal Band Concerts

The city of Ann Arbor during the past summer has provided for a series

by musical organizations throughout the country. Its management will be in charge of the business manager of the School of Music and of the concert series. C. A. S.

URGE FESTIVAL FOR MERIDEN

Event Would Be Shared by Philharmonic and Choral Society

MERIDEN, CONN., Oct. 6.—Frederick Byron Hill, organist of the First Congregational Church is going to give the "Messiah" for his Christmas music, with a chorus of sixty voices and an orchestra of about thirty.

Mr. Hill is also the leader of the Home Glee Club, and is going to give several concerts with this club.

Mr. Hill, who is the conductor of the Meriden Philharmonic Society, cannot tell whether this society will give a concert or not this season as that is left entirely with the directors to decide and they are expected to hold a meeting some time this month. It has been suggested by some of the directors that they have a musical festival for two days, giving the orchestra one day and the Meriden Choral Society another.

George Marble, organist at the Universalist Church, is to present a special musical work at Christmas time. Frank Treat Southwick, is also expected to offer some special music during the Christmas season.

W. E. C.

Change in Date of New York Recital by Mme. Gabrilowitsch

Clara Clemens-Gabrilowitsch's New York recital date has been changed to Saturday afternoon, Nov. 6. The contralto, whose accompaniments will be played by her husband, Ossip Gabrilowitsch, will sing a program of songs by Russian composers, including Glinka, Borodine, Rimsky-Korsakoff, Rubinstein, Tchaikowsky and Mr. Gabrilowitsch.

Greta Torpadie and Einar Linden will appear at the Scarsdale (N. Y.) Music Club on Oct. 16, singing "Mam'selle Mariette," an operetta in French, and other duets. Miss Torpadie will also sing a program of solo songs in costume.

Edna Dunham, the New York soprano, has been engaged as soloist for the first concert of the season to be given at the Waldorf-Astoria on Oct. 23.

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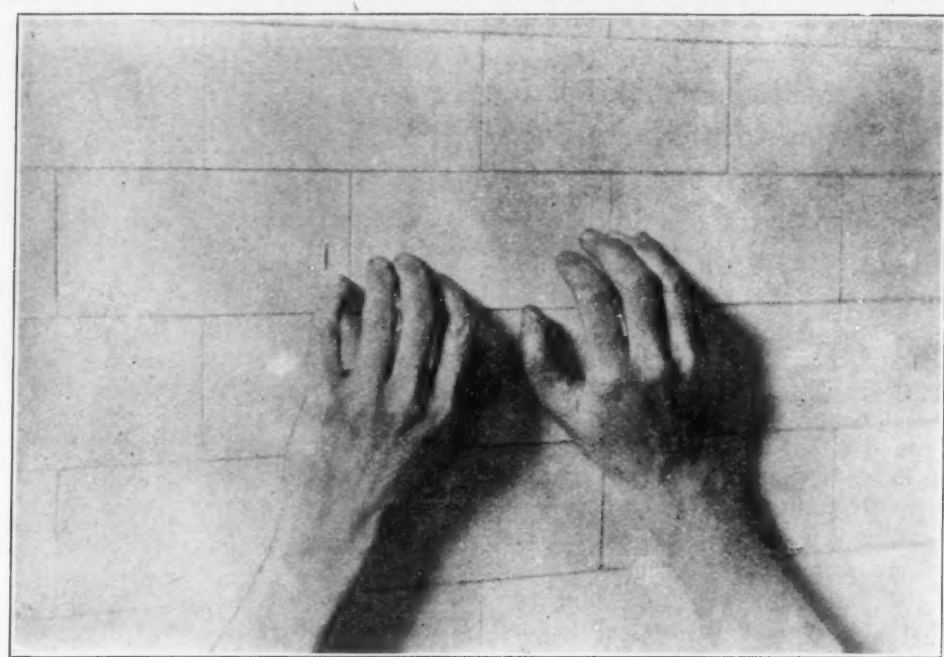


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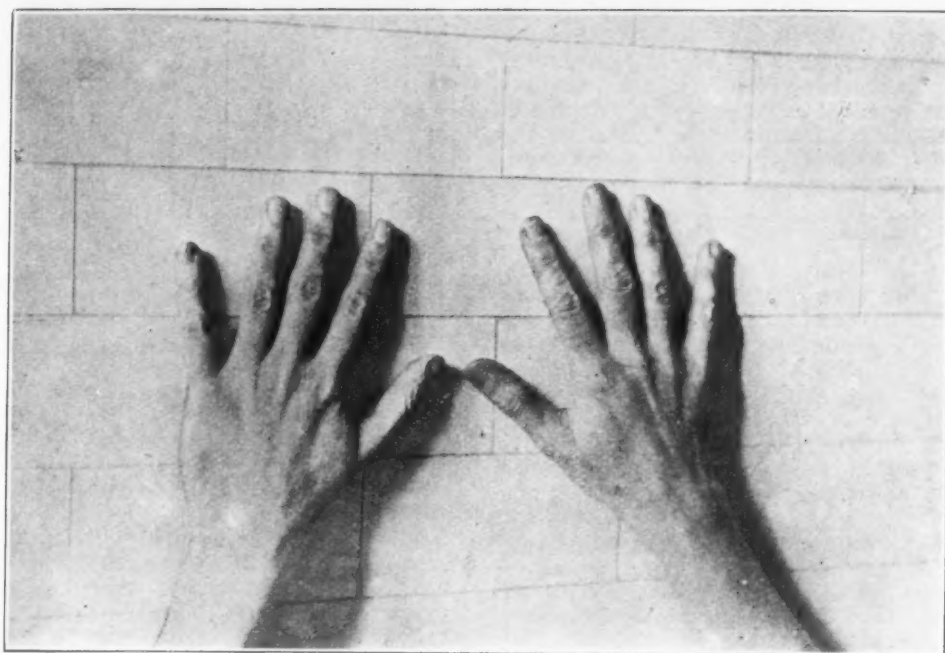
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"Her voice is a beautiful soprano, of lyrical quality, at times, and yet contains remarkable dramatic timber."—*The Youngstown (Ohio) Telegram.*

"The voice is a true soprano. Her enunciation is perfect, without apparent effort, so that every word uttered is understood."—*The Erie (Pa.) Dispatch.*

"The tone was produced with ease, the enunciation splendid, and there were commendable interpretative features."—*The Pittsburgh (Pa.) Dispatch.*

"She has a wonderfully clear, beautiful soprano voice. It was a privilege to hear her sing."—*Poughkeepsie (N. Y.) Evening Star.*

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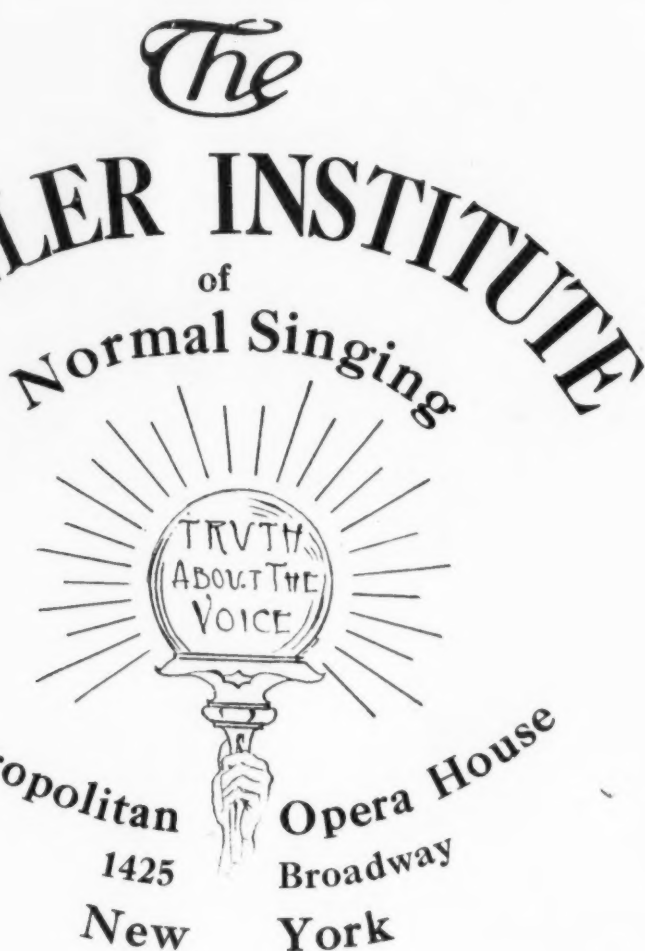
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DULUTH ORCHESTRA ON FIRM BASIS

Conductor Bradley to Increase Number of Concerts from Six to Fifteen and Move to Larger Auditorium — John C. Freund to Lecture Under Auspices of Matinée Musicale — Artist Recitals Under Same Auspices

DULUTH, MINN., Sept. 27—While many teachers and artists have been enjoying their summer outings, Fred G. Bradbury director of the Bradbury School of Music and conductor of the Duluth concert orchestra has been hard at work and with good results. Duluth will have an orchestra of forty-five members, which will give a season of fifteen weekly symphony and popular concerts during the season. Negotiations are in progress with several artists of wide reputation to appear on the programs.

Mr. Bradbury has succeeded in interesting 100 Duluth citizens in his enterprise and they are standing back of him with a guarantee. Carlotta Simonds, recording secretary of the National Federation of Musical Clubs, whose home is in Duluth, is lending valuable assistance.

The way was paved for a permanent orchestra last season when Mr. Bradbury and his musicians, backed by the Rotary Club, gave a series of six concerts which were a success both artistically and financially. The auditorium used last season proved too small to accommodate the audiences, and the concerts will be given this year at the new Armory which has a seating capacity of 3500.

The season of the Matinée Musicale of Duluth will open Oct. 5, President's Day, when Alice Sjoselius, dramatic soprano, and Violet Jordan, pianist, will appear in joint recital. These Duluth musicians have recently returned from several years of study in Europe.

On Oct. 18, John C. Freund will lecture, his subject being "The Rise and De-

velopment of Musical Knowledge and of Musical Industries in America."

A series of artist recitals will be given, under Matinée Musicale auspices, as follows: Kneisel Quartet, Nov. 19; Julia



Mrs. J. N. McKindley, President of the Matinée Musicale of Duluth

Culp, Dec. 7; Percy Grainger, Feb. 4. Twelve formal programs by local artists will be presented in the Masonic Temple on alternate Tuesday afternoons. The study class and the piano teachers' round table are important features of the proposed work. An educational committee stands ready to further the interests of music in the public schools in any way suggested by the supervisors and Normal School musical director. Mrs.



Fred G. Bradbury, Conductor of the Duluth Concert Orchestra and Head of the Bradbury School of Music

J. N. McKindley is the president of the club.

FLORENCE L. C. BRIGGS.

SPLENDID OBERLIN SCHEDULE

Noted Artists and Orchestras Engaged for Conservatory Events

OBERLIN, OHIO, Oct. 7.—The concerts to be given for the coming year by the Oberlin Musical Union are exceedingly interesting. "The Messiah" will be sung for the forty-second time in Oberlin, on Dec. 16, with local soloists and accompaniment by the Oberlin Conservatory Orchestra and the large new organ in Finney Memorial Chapel.

For the May festival the directors of the Musical Union have again chosen the Verdi "Requiem." The program for the first night of the Festival will consist of Beethoven's Ninth Symphony, given by the Union and the Chicago Symphony Orchestra, under the direction of Frederick Stock. The Union will also sing on that evening Wolf-Ferrari's "Vita Nuova" which has been sung only a few times in this country. Dr. George Whitfield Andrews will conduct the performances of the choral works. The Chicago Orchestra will also give a symphony program.

The artist recital course for the Oberlin Conservatory is one of the best courses ever offered to the students. The following artists comprise the course: Oct. 12, Ernest Schelling; Oct. 26, Margaret Keyes; Nov. 9, Gaston Dethier; Nov. 30, Pablo Casals; Dec. 4, Philadelphia Symphony Orchestra, Leopold Stokowski, conductor; Jan. 15, New York Symphony Orchestra, Walter Damrosch, conductor. Gaston Dethier will be the first visiting organist to give a recital on the new \$25,000 organ, installed in Finney Memorial Chapel last Spring.

SYMPHONIC MUSIC FOR WILMINGTON

Concerts by Philadelphia Orchestra Announced — City's Prosperity Will Aid Music

WILMINGTON, DEL., Oct. 9.—Exactly as art follows industrialism, so Wilmington, which this year has been made exceptionally prosperous by reason of contracts for war munitions, looks forward to a season of music of much greater importance than those heretofore.

The greatest difficulty, however, lies in the fact that Wilmington is so busily engaged in turning out supplies and her men of means are so actively employed in the manufacture of powder and shell that they scarcely have time to think of other things.

Nevertheless, two concerts by the Philadelphia Symphony Orchestra have been arranged for, and there is already talk of doubling this number before the winter is out. These concerts are to be given in the Playhouse, located in the du Pont Building, and L. J. Allemann, the manager, is making special arrangements to accommodate both orchestra and audience, first, by extending the stage facilities to accommodate the players, and, second, by providing extra seating capacity.

So far as the seating capacity is concerned, it redounds to Wilmington's credit that at previous local appearances of the Philadelphia Symphony even standing room has been at a premium, the normal seating capacity of the house having been pre-empted within two days after the opening of the sale of tickets.

In addition, Mme. Pavlova is to appear here, possibly twice, though once assuredly. She is booked for January.

Although Wilmington is sadly lacking at present in amateur organizations which provide music of the best type, nevertheless it possesses, in the High School Orchestra, an organization of excellent character, considering the age of the players and the time allotted them for practice. This season the High School Orchestra is to include young women as well as young men of musical talent. As a closing number, the orchestra last season played Haydn's "Surprise" Symphony creditably before a crowded house.

It is reported that there is a possibility that the wealthy members of the du Pont family may revive their interest in a symphony orchestra composed of local talent. A number of years ago such an orchestra was established, largely through the backing of the du Ponts, but failed through a social quarrel.

There is further talk of the establishment of a course in music at the Delaware State College, located at Newark, Del. Beginning this year, the woman's branch of the college will be opened. The Woman's College is supported by the various woman's clubs of Delaware.

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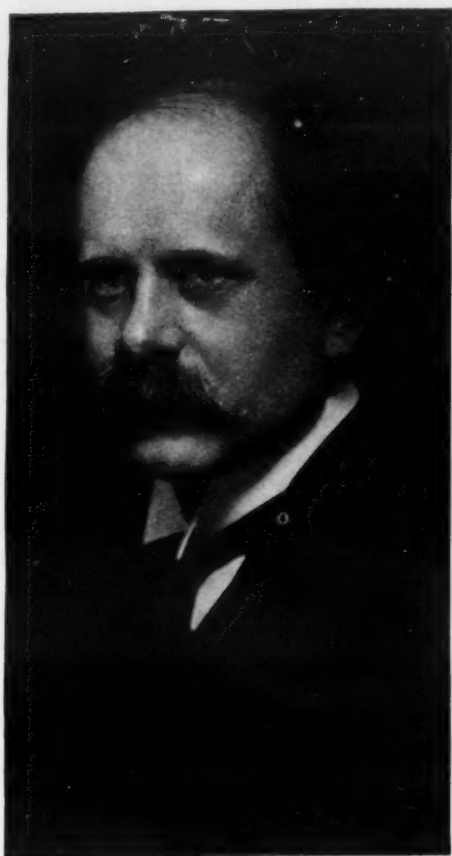
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V. Vannini

November the seventh - 1913.

Authorized Letter of V. Vannini



MRS.
Frederic H. Snyder

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MANAGERIAL EXPANSION SPURS ST. LOUIS GROWTH

Concert Activities Stimulated by Formation of St. Louis Concert Company and by Entry of Elizabeth Cueny into Field of Managership — \$50,000 Guarantee Being Raised for Symphony Orchestra, Which Starts Season with New Offices—Choral Clubs Engage Prominent Artists

St. Louis, Oct. 14, 1915.

FROM all indications, St. Louis will undoubtedly have for the season of 1915-16 one of the most attractive and complete musical schedules ever presented here. Not only will the Symphony Orchestra bring forth unusual artistic talent in connection with its concerts, but the individual recitals planned by the local managers should prove an immense drawing card.

Only this week the St. Louis Grand Opera Committee had the Boston Grand

Some Music Assets of St. Louis

Two Concert Halls.
Symphony Orchestra.
More than Eight Choral Clubs.
Art League String Quartet.
Orchestra Club.
Two Managerial Bureaus.
Artist Concerts of These Managers and of Several Organizations.
Art Publication Society.
Kroeger Conservatory and Other Schools.

Opera Company and Ballet Russe, which proved both an artistic and a financial success. This, however, was not the opening gun of the musical season, as the Boston Symphony Orchestra appeared on the ninth instant under the auspices of the St. Louis Symphony Society. This was, of course, the first big musical event and, although it came rather early, it nevertheless found a most welcome reception.

The various singing societies have prepared elaborate seasons and have also engaged a gratifying number of prominent artists. Among those clubs who will present special works will be the Apollo, Morning Choral, Chaminade, Knights of Columbus, Pageant Choral Society, Liederkrantz and Arion Club of Webster Groves.

Of no less importance are the musical activities of such societies as the St. Louis Art League Quartet, the Amateur Orchestra, Mr. Lichenstein's Violin Choir and other similar combinations. As usual, the concerts will primarily be held in the Odeon, but several of the smaller recitals have been booked for the Wednesday Club Auditorium and the Sheldon Memorial Auditorium. Both of these last two will comfortably seat over 700 people.

Orchestra's High Stand

Most interest, of course, is centered in the St. Louis Symphony Orchestra. The conductor, Max Zach, an erudite musician, with excellent training and full knowledge of traditions pertaining to his work, and a most thorough and conscientious drill-master, has brought the orchestra to a high rank. Arthur J. Gaines will enter upon his fourth year of management, and the result of his businesslike methods in handling the affairs of the orchestra has demonstrated itself in many ways.

The St. Louis Symphony Orchestra's leader and management are achieving much, not alone in satisfying the desires of that class which already has acquired the liking for serious music, but in building up and adding to the ranks of symphony concert-goers by the gradual education of the public through the remarkable series of popular concerts, of which twenty are given each season, on Sunday afternoons, commencing Nov. 7.

Tours in "Open" Weeks

Through the season the orchestra gives its regular series of symphony concerts on Friday afternoon and Saturday night

of the first three weeks of each month (thirty concerts in all), commencing Nov. 5, and leaving the last week of each month "open." Manager Gaines utilizes these open weeks by booking engagements in the smaller cities adjacent to St. Louis, making several short tours each season. At the close of the regular season, during April and May, a longer tour, through the South and Southwest, is in the regular order of things. A tour to be made during the last week in November will take in Urbana, Ill., the third engagement at that place with the

Illinois State University, and Lafayette, Ind., and will probably be extended to include return engagements at Hannibal and the State University at Columbia, Mo. During February a trip will probably be made to San Antonio, Tex., for the three days' festival there.


The soloists so far engaged for the symphony series are: Harold Bauer, Carl Friedberg, Fannie Bloomfield Zeisler, Margarete Matzenauer, Emmy Des-tinn, Julia Culp, Johanna Gadschi, Anna

[Continued on page 174]



Scenes and Personages in the Musical Life of St. Louis—No. 1, Hattie B. Goding, Managing Director of the Newly Formed St. Louis Concert Company. No. 2, Arthur J. Gaines, Manager of St. Louis Symphony Orchestra. No. 3, The Odeon, Where a Majority of the Large Musical Events Take Place. No. 4, Max Zach, Conductor of St. Louis Symphony. No. 5, Charles Galloway, Conductor of Apollo and Morning Choral Clubs, Also Scottish Rite Choir. No. 6, Interior of Sheldon Memorial Hall, Where Many Chamber Concerts Are Given. No. 7, Elizabeth Cueny, Concert Manager and Manager of Sheldon Memorial Hall. No. 8, Charles A. Cale, Assistant Manager of St. Louis Symphony

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HARRISON M. WILD, Conductor Apollo Club, Chicago:—"I shall be happy to produce it."
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The Chautauqua Daily:—"In the wonderfully worked up climaxes orchestra and choir shook the amphitheater with their splendid volume."

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MANAGERIAL EXPANSION SPURS ST. LOUIS GROWTH

[Continued from page 173]

Case, Riccardo Martin, Clarence Whitehill, Pablo Casals, Heinrich Gebhard, Kathleen Parlow, Arrigo Serato, Marie Caslova and Ysaye, in the event that the veteran violinist decides upon an American tour this season.

Among the works which Director Zach plans to present may be mentioned the following: Suite, Op. 13, and "Italia," Rhapsodie, Op. 11, Casella; Serenade, Op. 36, Novak; "Till Eulenspiegel" and "Tod und Verklärung," Richard Strauss; "Dante" Symphony, Liszt; "Istar" Variations, D'Indy; Academic Festival Overture, Brahms; D Minor Symphony, Franck; Variations on an Original Theme, Strube; Overture "Le Baruffe Chiozzotte," Sinigaglia; "Manfred" Symphony, Tchaikowsky; Symphonies Nos. 2 and 5, and Overture "Leonore III," Beethoven.

Raising \$50,000

The plans for the coming season contemplate a more ambitious outlook than ever before. A guarantee fund of \$50,000 is being raised, of which to date \$28,000 has been subscribed. The executive committee, the members of which have just returned from their summer vacations, will immediately proceed to raise the balance of \$22,000. The responses so far have been so encouraging that it is not thought there will be any difficulty in raising the amount still necessary to complete the fund desired. This additional guarantee fund will mean an increased orchestra and more extensive tours.

Not alone is the outlook for the larger guarantee fund good, but the indications are that the receipts from ticket sales will be greatly increased this season. Already the season subscriptions are running several thousand dollars ahead of the sales this time last year—in fact, ahead of what they have ever been.

In order to be better located for the handling of its business, the orchestra has removed its offices from the downtown district to much more commodious quarters in the Knights of Columbus Building, 3549 Olive Street. This was necessary for the convenience of both the managerial staff and the patrons of the orchestra. The principal object of the move, however, was the accomplishment of the plan of Manager Gaines to consolidate the offices and the extensive library of orchestra and choral music, which during the past thirty-five years has accumulated until it has become a valuable asset of the Symphony Society. The library will be under the supervision of Charles Allan Cale, who has recently been appointed assistant manager of the orchestra. Mr. Cale has during the past several years been a violinist in the orchestra.

The able and untiring officers of the society are: James E. Smith, president; Messrs. John Fowler, Hanford Crawford, Archer W. Douglas, Hugo A. Koehler and George D. Markham; Mesdames Philip N. Moore and W. A. McCandless, vice-presidents; Charles W. Moore, treasurer; O. F. Richards, chairman of the executive committee, and A. J. Gaines, secretary and manager.

Civic Spirit of Pageant Society

The civic spirit of St. Louis is demonstrated nowhere more than in the activities and faithfulness to work that appears in the St. Louis Pageant Choral Society, which is an outgrowth of the huge chorus in Pageant and Masque of St. Louis. Frederick Fischer, assistant conductor of the Symphony Orchestra and who for the past fifteen or twenty years has been associated with many choral organizations here, was engaged to organize and conduct the large body. The chorus now numbers 200 mixed voices and is assisted at each concert by the entire Symphony Orchestra. Its first season last year was very successful, and this year the society has arranged for three very unusual concerts. The first, on Nov. 16, will be a concert production of the Saint-Saëns "Samson and Delilah," the soloists being John Campbell, Horatio Connell, Kathleen Howard and Louis Bauer, basso, a former pupil of Frederick Fischer, and for eight years principal basso of the Municipal Opera of Cologne, Germany.

On Dec. 28, the usual holiday performance of Handel's "Messiah" will be given by the chorus and the following soloists: Lucille Stephenson, soprano; Mrs. Oliver Tyson Covington, contralto; John Miller, tenor, and John Rohan, bass.

The last concert will be given on March 14, when Verdi's "Requiem" will be

given. The soprano soloist has not yet been engaged, but the other three assisting artists are: Mrs. Edward Payne, mezzo-soprano of St. Louis; Albert Lindquest, tenor, and Charles Gallagher, basso of Cincinnati. The president of the society is John H. Gundlach.

Morning Choral Club Season

The Morning Choral Club (composed entirely of women), which is directed by Charles Galloway, has prepared a most elaborate season. For the customary Members' Day, the first affair of the season and usually held at the Wednesday Club Auditorium, the club has secured Marcella Craft, for Nov. 4. The second large concert will take place on Jan. 18 at the Odeon, when Deems Taylor's cantata, "The Highwayman," will be presented with the assistance of the entire Symphony Orchestra. The soloist will be Hugh Allan, baritone.

On April 18, at the Odeon, the second subscription concert will be given with Paul Althouse as soloist. For the regular Christmas concert it is the custom of the society to have as soloists prominent local singers. For the celebration of its twenty-fifth anniversary the club is planning a special performance in the form of an operetta to be given on Feb. 29, 1916. The libretto will be written by a member of the club. The officers for the coming season are: Mrs. Archer O'Reilly, president; Mrs. Howard Boone, first vice-president; Mrs. John Campbell Smith, second vice-president; Mrs. Ernest Birge, corresponding secretary; Mrs. David Boyd, treasurer; Mrs. C. S. Allen, recording secretary.

Apollo Records Preserved

The Apollo Club is a branch of the local musical tree which could not be well dispensed with. Composed of seventy-five male voices, the club will give its usual series of three subscription concerts during the winter season. As it was practically the first choral club of its kind to be permanently formed in this city and as it has had a continual success ever since its formation in 1893, it was deemed expedient that all the records of the club, including programs, etc., be turned over to the Missouri Historical Society for preservation, and this was done last spring.

The first concert of this season will take place on Nov. 23, with Evan Williams as soloist. This is the third or fourth time that he has appeared at its concerts. The next will take place on Feb. 8, 1916, with Ethel Leginska, the talented young pianist, as soloist, in her first appearance here. The members of the soloist committee of the club were so impressed with the singing of Sophie Braslau, contralto of the Metropolitan Opera Company, when she sang here last year at the Veiled Prophet Ball that they immediately set out to engage her for their final concert on April 25.

Charles Galloway will direct the club again this year and the officers are: Philip A. Becker, president; J. B. Cozens, first vice-president; Charles B. Hardin, second vice-president, and C. W. Hughes, secretary and treasurer.

Art League's Quartet

The St. Louis Art League, which stands behind a number of the most artistic ventures in this city, has a most valuable asset in the St. Louis Art League Quartet, composed of Frederick Fischer, artistic manager and pianist; Hugo Olk, first violin; Arno Waechter, second violin; Louis Kielsmeier, viola, and Ludwig Pleier, violoncello. They have planned three concerts for the coming season, and have in preparation string quartets by Stillman-Kelley and Suka, piano quintet by Goldmark and piano trio by Tchaikowsky, and other works.

One of the most important adjuncts to the amateur musical life in this city is the St. Louis Orchestral Club, of which Frank Gecks is director. The orchestra has an active membership of ninety players. Twenty of these are women, mostly violinists, but there is also among the twenty a cello player, a flutist and a trumpeter. The rehearsals for the first concert, about Dec. 6, have already commenced and the club has in preparation for this the following program:

"Egmont" Overture, Beethoven; Symphony in C Minor, Schubert; Piano Concerto, with orchestra, Schumann; "Esquisses Caucasiennes," Orchestra suite, Ippolitow-Ivanow; Woodwind Nonet, "Le Petit-Symphonie," Gounod; "Rosamunde" Overture, Schubert.

The club will follow its usual custom

of choosing from among the front rank of local artists for its soloists.

Knights of Columbus Choral

The Knights of Columbus Choral Club of St. Louis, with a membership of 120 evenly balanced, picked voices, has begun rehearsals for its concerts of the coming season which will be given the first week in December and the first week in March, 1916. This opens the thirteenth season for the club, during which time two concerts have been sung in St. Louis each winter and a tour of the country made every August.

William Theodore is the able conductor, and Charles G. Mulligan, president; Alonzo F. Barr, vice-president; John P. Walsh, secretary; William J. Donahoe, treasurer, with an executive committee of three, constitute the officers of the club. At the concerts the best soloists obtainable assist the club and the highest class of music, including the Gregorian chants, also operatic choruses specially arranged for male voices, are sung. One of the club's songs for the coming season is "The Witch," by Conductor Diebels.

Although an infant organization in comparison with the other choral clubs of similar nature in this section, the Chaminade Club of Webster Groves, a suburb of St. Louis, is composed of ninety active members, women who have more or less musical training. The club is directed by Homer Moore of St. Louis. The club gives two concerts during the winter, and this year will hold them some time in December and May. The program will be composed of folk songs with folk dances, and they will also present the cantata, "The Highwayman," by Deems Taylor. The officers of the association are: Mrs. Jessie L. Gaynor, the noted song composer, president; Mrs. Joseph H. Rodes, vice-president; Saida Allen, recording secretary; Helen Baker, corresponding secretary, and Mrs. L. E. Faris, treasurer.

Webster Groves Choruses

The Arion Club of Webster Groves starts upon its seventh season and the number of active members has this year been increased to fifty and subscription members to about three hundred. Like the organization from which it was copied, the Old Apollo Club of St. Louis, this organization will give three concerts for the benefit of its subscription members; the first will take place on Nov. 25, to be followed by one about the middle of February and the last some time in April, 1916. The concerts will be given at the Holy Redeemer Hall in Webster Groves. The club will again have as its musical director Rodney Saylor. The officers are: Robert C. Powell, president; J. Will Finlay, first vice-president; E. G. Hoffstein, second vice-president; L. Douglas Lacy, third vice-president; Clarence L. Becker, treasurer; W. Holliday Cord, librarian, and Percy W. Lublow, secretary.

Of the many German-American singing societies here, the most active by far is the chorus of the Liederkreis Club in South St. Louis. Under the direction of E. Prang Stamm, who also has charge of engaging the outside talent, the club will give three concerts during the winter on Nov. 27, Feb. 15 and April 19. Marion Green, basso, has been engaged as the assisting artist at the first concert. There are sixty-five men and eighty women in the chorus.

New Managerial Firm

The St. Louis Concert Company, which has its offices in the Kinloch Building, was formed last spring, with Max Koenigsberg as president and Hattie B. Gooding, managing director. This firm has just made its formal announcement of a galaxy of artists who are to appear under its management during the coming season. Contrary to the custom last year, there will be no season tickets, but the concerts will all be run independently.

The first date will be Oct. 29, when Frieda Hempel will appear. This will be followed by a concert by Mme. Schumann-Heink on Nov. 26, and on Jan. 6, by Louise Homer. Another date announced is that of Mischa Elman on March 30. Another concert which will be handled by Miss Gooding will be an immense benefit affair for the Kingdom House, a social settlement, which will occur on Nov. 2. The artists appearing will be Florence Macbeth and Pasquale Amato.

Newcomer in Management

Another newcomer in the field of concert management in St. Louis, although not new in experience, is Elizabeth Cueny, who makes her headquarters at 511 North Newstead Avenue. Miss Cueny, who has been associated with concert ventures in this city for several years undertook the handling of a number of things last year and succeeded in making a great success of them. They include performances of the San Carlo Opera Company in Alton and Bloomington, Ill., for the St. Louis Grand Opera Committee; the management of a concert in Jefferson City for the St. Louis Symphony Orchestra, and the Pavlowa Ballet in Des Moines, Iowa. Miss Cueny has for the past year represented several of the New York concert managers and this year has been appointed by Charles A. Ellis of Boston to manage a number of his attractions that will be presented here during the 1915-1916 season.

She successfully handled the Boston Symphony on the ninth of this month and has already started work for the coming performances of Fritz Kreisler on Nov. 9, Mme. Melba and a concert company on Nov. 29 and an unusually attractive bill on Jan. 7, 1916, composed of Geraldine Farrar, Reinald Werrenrath and Ada Sassoli, to take place at the Odeon. In addition to being a member of the Board of Managers of the women's committee of the St. Louis Symphony Society, Miss Cueny is also manager of the Sheldon Memorial, with two ideal halls for chamber music recitals, readings and small musicales.

Kroeger's Recitals

The activities of Ernest R. Kroeger, the local composer, for the coming season will include the further development of his large school of music, the composition of some new pieces, a large amount of work in connection with the Art Publication Society, of which he is an officer, and his active musical duties will not only be confined to the position of organist in the Church of the Messiah, but will include about twenty recitals outside of St. Louis and his usual series of Lenten recitals here.

Charles Galloway, who is director of both the Apollo and Morning Choral Clubs, is organist of St. Peter's Episcopal Church, where he conducts perhaps the most talented choir in the city of St. Louis. From October, 1915, to May, 1916, inclusive, he will give a series of eight organ recitals on the third consecutive Sunday of each month, on the organ in the Graham Memorial Chapel at Washington University.

St. Louis will be represented in the national musical field in the person of Clara Wüllner, pianist, who will be under the management of Mrs. Herman Lewis of New York. Miss Wüllner is already booked for a number of recitals and concerts for the coming season and has prepared an extensive repertoire. She is a niece of the famous German *lieder* singer, Dr. Ludwig Wüllner.

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DENVER'S PHILHARMONIC GROWS IN USEFULNESS

Amalgamation of Orchestral and Slack Concerts Proves a Wise Plan—Innes to Form Opera Class and Give Standard Works with Resident Performers—Municipal Band Concerts Demonstrate Their Civic Value

DENVER, Oct. 5.—So far as may be judged by information obtainable at this time, the musical season of 1915-16 in Denver will be one of real, if not sensational interest. We are promised performances by great artists, commensurate in number to our population and our ability to patronize them; our permanent orchestra seems to be on a sound footing after its first year's management by Robert Slack, and Director Tureman begins another season riper in experience and with enthusiasm undimmed; the Municipal Band, under Frederick Neil Innes, has demonstrated its importance in the musical life of the city; there is promise of at least a few choral concerts of merit; we shall have two days of concerts by the New York Symphony Orchestra, under Walter Damrosch, and a brief season of grand opera by the Chicago Company is hopefully anticipated. Withal, the local studios have opened with a cheering enrolment of pupils, and the standard as well as the volume of musical education here seems to be growing.

First in importance among the concerts promised is the series of the Denver Philharmonic Orchestra. This is true because the orchestra is in itself an enterprise which represents the crystallized enthusiasm of the people in this community who hold the highest musical ideals, and because the series will introduce several noted artists, of whom some will visit us for the first time. The dates are: Oct. 21, Fritz Kreisler; Nov. 4, Emmy Destinn; Dec. 9, Yolanda Mero; Jan. 12, Louise Homer; Feb. 3, Marcella Craft, and March 9, Frances Alda.

Mr. Tureman's Novelties

Mr. Tureman offers several genuine novelties, among them the complete suite from Stravinsky's "L'Oiseau de feu," never heard in its entirety in America. Other novelties will be the Spanish suite, "Catalonia," by Albeniz, the "Spanish Rhapsody," by Ravel, and Symphony of Ropartz.

It will be recalled that Mr. Slack, who had formerly given a subscription series



Some of the Strong Powers for Musical Growth in Denver. No. 1, Horace Tureman, Conductor of the Denver Philharmonic Orchestra; No. 2, Robert Slack, Manager of the Philharmonic and Former Local Manager of Artist Concerts

in the preparation of programs to be given by the Denver Municipal Band, under his direction, at the San Francisco Exposition, where they are engaged as the star band from Oct. 16 to Dec. 5. Immediately following this engagement, the band returns to resume the Sunday concerts at our municipal Auditorium. The series of summer concerts under Mr. Innes at City Park was more popular than ever this year, and the programs were of real musical worth, with prominent soloists. The winter concerts, given at the Auditorium, are on an equally high plane, and here the public may go every Sunday afternoon or evening and hear an excellent program without a penny to pay for admission. The Auditorium seats something more than 13,000 people, and is usually filled to overflowing.

To Form Opera Chorus

Mr. Innes is just now interesting himself in a movement to establish here a large opera class, out of which he expects to evolve a local opera-producing society. He reports that some of the most influential members of the board of directors of the Denver Philharmonic Association have promised him their hearty co-operation, and expects that the organization will shortly take definite form. The plan calls for the formation of a chorus and the preparation of solo singers in such rôles as they seem adapted for, looking toward the performance of standard operas here. For the principal rôles singers may be imported

from the Chicago or other professional grand opera companies.

The future of choral music in Denver does not give big promise just now, though there will be something of interest in the smaller forms. The most definite announcement obtainable at this time is that of a concert of the works of Charles Wakefield Cadman, to be given on Dec. 14 under direction of John C. Wilcox. Mr. Cadman's "Vision of Sir Launfal" for male voices and several of his part-songs for mixed and female choruses will be sung here for the first time, with Mr. Cadman at the piano. These will be sung by the Wilcox Concert Choir and the Wilcox Women's Choral Club, organizations which aroused the enthusiasm of a mammoth audience in a concert given here last May. Princess Tsianina Redfeather will appear in the program, singing Cadman's Indian songs, and Lola Carrier Worrell, the brilliant Denver pianist, will play for the first time here his new sonata for piano in A major.

Mr. Houseley's Operetta

Henry Houseley, who has done so many noteworthy things in the line of choral music here during years past, promises a choral festival at St. John's Cathedral in the early spring. Mr. Houseley also will give choral programs at the Sunday

No. 3, John C. Wilcox, Teacher, Singer, Choral Director and Manager of Cadman-Redfeather Recitals; No. 4, Frederick Neil Innes, Director, Municipal Band; No. 5, Frederick Schweikher, Conductor, Arion Society and Women's Club Chorus

evening services at the Cathedral during the winter. It is possible that he will produce some of his own short operas during the season, particularly one for soprano and baritone, just completed. The libretto, written by the late Mrs. Houseley, is based upon a Philippine subject, not unlike the "Madama Butterfly" story, and it is of gripping dramatic interest.

Frederick Schweikher, who has achieved such excellent results with the Arion Club Männerchor in the past, will again assume its leadership this season. He expects to give two big public concerts during the winter, with imported soloists. Mr. Schweikher will also continue to direct the chorus of the Woman's Club, which will have about forty-five voices. This chorus, growing out of the new choral department of the Woman's Club, was new last season, but gave excellent account of itself in several public appearances last spring, under Mr. Schweikher's enthusiastic leadership.

Study Clubs

The Tuesday Musical Club will continue its existence, primarily as a study club. Mrs. Bren-Kaus will continue as the choral director. The MacDowell Club, Mrs. J. H. Smislaert, director, another serious study club, will continue to give occasional interesting concerts for its members and friends, as will the Liszt Music Study Club, of which the veteran musician, Dr. J. M. Tracy, is director.

JOHN C. WILCOX.

NEW WITHERSPOON PUPILS

Many Additions to Basso's Big Class—His New York Recital

Herbert Witherspoon's New York recital will be given on Nov. 23. He will sing again at the Metropolitan Opera House a limited number of performances, as well as numerous concerts throughout the country.

Mr. Witherspoon is again teaching at his studio, 148 West Seventy-second Street, with a very full schedule, having many new pupils, besides the following: Florence Hinkle, Olive Kline, Edna Dun-

ham, Margaret Harrison, Ellen Learned, Christine Schutz, Helen Brown, Adah Hussey, Mrs. Hulda Rosenbaum, Lambert Murphy, Clifford Cairns, Carl Cochems, Royal Dadmun, William Frederick Myers, Vernon Williams (son of Evan Williams), Albert Berne, Edward Roberts, Karl Formes and Wesley Howard.

Sixty Concerts for Percy Grainger

Percy Grainger is to make sixty concert appearances in America this season. At his first appearance in New York with the New York Symphony Orches-

tra, on Oct. 31, he plays the Tchaikowsky B Flat Minor Concerto. As a recognized interpreter of Grieg, he has been asked to play the Grieg Concerto with a number of the orchestras. Julia Culp and Mr. Grainger are to play a limited number of joint recitals, but both these artists are so busy this season that it has been very difficult for their manager, Antonia Sawyer, to find dates for them to give these recitals.

Music-Making in Denver

Philharmonic Concerts with Noted Artists.
Municipal Band Programs.
Two Damrosch Concerts.
Performances of Opera Class.
Choral Evening of Cadman Music.
Cathedral Choral Festival.
Two Männerchor Concerts.
Women's Club Choral Events.
Study Club Meetings, Etc.

of artist concerts here, was secured to manage the Philharmonic Orchestra a year ago, with the understanding that he would abandon his own course. The plan worked out to the satisfaction of all concerned, and it now seems that the problem of maintaining the orchestra permanently is solved. The number of concerts given by visiting artists was much reduced by this amalgamation of the Philharmonic and the Slack concerts, and that seems a good thing, since before this was done we were regaled with more concerts than the community could support.

Cavallo Presents Damrosch

Mr. Cavallo, who has for two seasons past given a series of orchestral matinees with the organization bearing his name, will not be in the field this season, save as the promoter of two concerts by the New York Symphony Orchestra, Walter Damrosch, conductor, on April 26 and 27, at one of which Josef Hofmann will appear as soloist. These will be given at the Broadway Theater.

Frederick Neil Innes is at present busy

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CHICAGO DAILY TRIBUNE

after Miss Ingram's triumph in Chicago as soloist with the Apollo Club, Feb. 22, 1915:

It was in this section that the sensation of the evening took place. The contralto, Miss Frances Ingram, was the cause. To her was given the only really dramatic part in the composition. She impersonated the mother who is passionately desirous of something to remember her children by—if it be only a grave. Miss Ingram sang the part with extraordinary fire. Her voice is of unusual richness and she knew how to make it effective.

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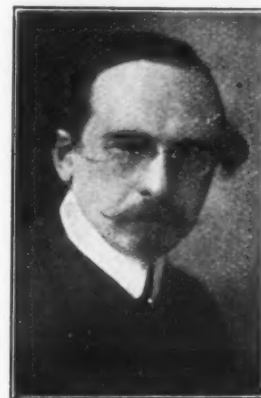
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SAN FRANCISCO MAY HAVE NO ORCHESTRA—OR TWO

If Symphony Musicians Establish New Organization, Association May Send East for New Players to Take Their Places—Men Propose That Concerts Be Compressed Within Twelve Weeks to Allow Them to Do More Outside Work—Raising of Subscriptions a Possible Solution of Managerial Quandary—Plans of Other Musical Forces at Golden Gate

Bureau of Musical America,
1101 Pine Street,
San Francisco, Oct. 6, 1915.

STILL there is discord in the San Francisco Symphony situation. We may not have any orchestra this season; and yet, we may have two. The Musical Association, which backs the orchestra and has Alfred Hertz under engagement as conductor, is confronted with new salary demands on the part of the musicians. Its officers declare that they cannot meet these demands, and in a reply that sounds like an ultimatum the musicians refuse to play.

Secretary Expresses Confidence

John Rothschild, secretary of the association, confidently tells **MUSICAL AMERICA** that the trouble will be settled and that the symphony plans already announced will be carried out, although the salary demands must be rejected. The musicians' committee has come in a body to say that unless the demands are met in full there can be no settlement. This committee is composed of Arthur Weiss, Herman Heller, John Josephs, Emil Meriz and Fred Knell.

As a result of the difficulty, the association may decide to give no concerts this year, but, on the other hand, there is a possibility that it may organize a new orchestra. The latter course would probably require the bringing of men from the East, for the local musicians have an orchestra association by which they control the supply of available local musicians and it is asserted that no contracts will be signed without permission from this new organization.

Max Bendix May Be Conductor

The musicians say that the symphony orchestra will hold together, unchanged in personnel, and that it will give a series of symphony concerts, whether backed by the Musical Association or not. They seem very positive about this, openly declaring that they will have all the financial support necessary. Henry Hadley has been mentioned as the choice of the musicians for conductor, but Max Bendix is in the city and it is probable that the leadership will be offered to him if the orchestra actually breaks away from the association in the manner suggested. To the credit of Mr. Hadley it must be said that he has maintained a dignified attitude in regard to the San Francisco situation, for it is clear that he has taken no unfriendly stand and that the action of his friends in the association, when some of them showed dissatisfaction with the plans for the new season, was not inspired by him.

The Musical Association is composed of wealthy men who can afford to bring musicians from the East if they wish to do so. This association has a contract with Mr. Hertz, and presumably will have to pay him his \$10,000 in any event. It has signed Adolph Rosenbecker as assistant conductor, Louis Persinger as concertmaster, Horace Britt as principal 'cello and some others, the number totaling about fifteen. The pay for each of these is above the \$35 per week minimum rate demanded by the others in the orchestra.



San Franciscans Active in the City's Musical Life, and Scenes at the San Francisco Exposition. No. 1, Statue of Pan at the Exposition; No. 2, Festival Hall, in the Exposition Grounds, This Year's Center of San Francisco's Musical Interests; No. 3, San Francisco Quintet Club, Left to Right: Top Row, Victor de Gomez, 'cello; Louis W. Ford, violin; Clarence B. Evans, viola; Bottom Row, Emile Rossett, Second Violin; Gyu'la Ormay, Piano, and Elias M. Hecht, Flute; No. 4, Will L. Greenbaum, San Francisco, Impresario.

If the old association should organize a new orchestra and the old orchestra should find financial backing in a new association, the rivalry would be unique and interesting.

Conference Fruitless

There was some expectation that the difficulties would be settled to-day at a conference held in the Kohler and Chase Building. The committee of five musicians already named met with an association committee, consisting of Dr. A. Barkan, John Rothschild, John Parrott, John B. Casserly, E. D. Beylard and E. S. Heller. Nothing was accomplished. The men held out for the \$35 minimum and a season of consecutive weeks, while the association representatives insisted that the minimum could not be raised above \$25 and that the season of sixteen weeks of actual work must be stretched over a period of twenty-two weeks. A previous demand of the musicians that the orchestra be kept intact, all last year's members to be placed on the permanent roll, had already been granted.

The association officers say that money sufficient only to pay the \$25 rate for the sixteen weeks is available. The musicians reply that the season can be cut down to twelve weeks, with rehearsal schedule similar to that found sufficient by Hadley in previous years and by Max Bendix at the Exposition, and that by giving the twenty concerts in the twelve weeks as proposed the available money can be made to cover the \$35 salary rate. The lengthened schedule arranged by Mr. Hertz would interfere with the other work on which the musicians in part depend.

Musicians' Busy Days

Concerning this other work of the musicians on the orchestra payroll, Manager Frank W. Healy says: "Some of these men give lessons in the early morning, report for symphony rehearsals at 9.45 o'clock, play from 12 to 1 in the cafeterias, appear in symphony concerts from 3 to 4.45, play from 6 to 8 in the cafeterias again and then from 8 to 11 in the theaters."

Surely this keeps them in musical prac-

tice, of one sort and another, but we will have a better orchestra when the orchestra is made permanent and with reasonable salaries the men will no longer need to run from study to cafeteria and from concert hall to theater in the manner described. Members of the Exposition Orchestra receive \$45 a week, their exclusive services being required, and when we have a permanent San Francisco orchestra \$45 will probably be the minimum rate of pay.

There are 300 members in our Musical Association, with \$100 the annual subscription rate. Being the wealthiest people in the city, most of these members could double their subscriptions without noticing the difference. Already there is talk of increasing the number of subscribers to 500, but the quickest way to get the needed money would be to make the subscription rate larger or encourage some of the millionaire members to establish an endowment fund. We are not likely to support a permanent orchestra on \$100 subscriptions; and until the orchestra is placed on a permanent basis it will be difficult to avoid such unfortunate conditions as those now prevailing here.

Notwithstanding the great rival attractions offered at the Exposition, the regular San Francisco concert season promises to be exceptionally brilliant and successful. Manager Will L. Greenbaum has booked a number of the most distinguished artists. He has already presented Mme. Melba to large audiences at the Cort Theater and in the new Municipal Auditorium Opera House at Oakland.

In October Mr. Greenbaum will present Emmy Destinn, this being her first trip to the Pacific Coast. Mr. Greenbaum has guaranteed the singer's entire Western tour, making the bookings between San Francisco and Denver by arrangement with Ottokar Bartik, Miss Destinn's manager.

Founder of Quintet

The San Francisco Quintet is to begin its series of concerts on Oct. 28. This organization is maintained by E. M. Hecht, who is a musical enthusiast and

who, although not a professional musician, plays the flute exceedingly well. Mr. Hecht assumes the obligation of meeting the salaries of the players, while Mr. Greenbaum takes the responsibility of all the other expenses. The Quintet Club is a hobby of these two friends.

Victor Herbert and his orchestra are under an engagement with Mr. Greenbaum for eight popular concerts at Festival Hall in November. Tina Lerner, whose entire Western tour is to be managed by the San Francisco impresario, will also be here in November. Mme. Galski and Maud Powell will be December visitors. Emilio de Gogorza in January will be followed by Ossip Gabrilowitsch. It is probable that Paderewski will return late in the winter.

Return of Kneisels

Florence Hinkle, Frances Alda and Mme. Matzenauer, assisted by Edoardo Ferrari-Fontana, are among the vocal stars coming to San Francisco. April will bring the Kneisel Quartet, which has not been heard here in ten years.

According to present plans, the season will close with a series of four concerts by the New York Symphony Orchestra, with Josef Hofmann as the soloist.

Frank W. Healy, manager of the San Francisco Symphony Orchestra, is booking many artists for concert engagements. Fritz Kreisler will be his first attraction, playing on Oct. 3 and 10. Others on the list, with dates not yet arranged, are Albert Spalding, Maude Fay, Yolanda Mero, Julia Culp, Mark Hambourg, Louis Persinger, Julia Clausen, Katherine Heyman, Olga Steeb and the Innisfail Quartet. Godowsky may come to San Francisco.

Concerts in Greek Theater

Some big special concerts are to be given in the Hearst Greek Theater, University of California, under Mr. Greenbaum's direction. Fritz Kreisler and the Paul Steindorff Orchestra will be heard at one of these. Mr. Greenbaum is also negotiating for musical and dramatic productions of classic plays in the great amphitheater at Berkeley.

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That Is, Provided They've Studied Voice, Adds Maestro Roxas, for It Is They Who Can Best Instruct Singers in Proper Interpretation of Rôles—Caruso's Training Cited as an Example—Career of This Italian Teacher Now Established in New York

AMERICA has already welcomed a number of splendid European musicians who have come to us on account of the turmoil in their own lands and she has gained much in having these artists take up their abode, whether temporary or permanent, in this country. Among the Italians who have crossed the Atlantic in the last half dozen months to settle in New York is Maestro Emilio A. Roxas, distinguished conductor, coach and composer, who has worked in the field of music in Milan and Naples for many years, though he is still in his thirties. Like many operatic masters in Italy, Maestro Roxas has had a number of American pupils there, artists who prepared with him for débuts on the operatic stages of his country. It was at the suggestion of one of these, Lorene Rogers, widely known as an able soprano in the concert field in America several years ago, that he came to this country. Here he will teach these pupils and arrange débuts for them in Italy in the same way.

Activity as Conductor

A profound musician is this Italian gentleman. Educated at the conservatory in Naples, where Martucci was director, he completed the nine years' course in four years and graduated with highest honors. As a conductor he has presided over the orchestras in opera houses of Naples, Catania, Rome, Crema in Italy and at Lyons in France. He has also been assistant conductor at the Madrid Opera.

His songs are typically Italian, delightful and wonderfully effective for the singer. One of them, "Pallide Sogni," is to be featured this season by Giovanni Martinelli, the Metropolitan Opera House tenor, in his concert appearances. Mr. Roxas has also written a sonata for violin and piano and is at work on an opera, which he plans to complete this year.

Yet his functioning as composer and conductor does not lessen a lively interest in the building up of singers, in the preparing of executants for the music which has been written by the masters of opera in his own and other lands. He realizes that the task of the man who imparts the tradition of great masterpieces to others is one of the most distinguished callings which the musician can essay.

Self-Elected as Teachers

In his studios in West Seventy-first Street, where he will teach this winter, Maestro Roxas talked with the writer recently. He is an enemy of the person who talks glibly of all the various kinds of breathing and conceals an absolute knowledge of voice and musical art by speaking in a quasi-technical way about singing. "In this country," said the maestro, "I find many singers teaching voice, singers who have not been able to sing on the operatic stage with success. How can they take to themselves the authority to instruct others in something which they themselves do not know? Also, there are many accompanists, musicians who have played for certain celebrated artists, who also consider themselves competent vocal instructors.

"Orchestral conductors who have studied singing carefully seem to me to be the men to teach it. For they know

what is expected of a singer when he or she is engaged for an operatic part. Take Caruso, for example. He studied first with Vergine. He was not the famous Caruso then, was he? Then he went to Vincenzo Lombardi. After studying with him Caruso became the peerless artist that he is to-day. Lombardi was an orchestra maestro, a conductor, he knew what was expected of an operatic singer who was to assume a rôle in an opera and he prepared his pupils that way. That is what I mean when I say that an orchestral conductor who understands the art of singing makes a teacher of worth."



Maestro Emilio A. Roxas, Prominent Italian Coach and Conductor, Who Is Establishing Himself in New York

With Mr. Roxas, working on their repertoire this season, are Lorene Rogers, who was for a number of years soprano soloist at the Broadway Tabernacle, New York; Giovanni Martinelli of the Metropolitan, and a number of other professionals who have found in his work exactly what they need. From the West Mrs. Jessie Valbracht, a prominent vocal teacher and singer of Oklahoma City, has come to prepare operatic rôles with him and has brought four of her own pupils with her to study with him. He also has as a pupil a half-blooded Indian girl, who has a mezzo-soprano voice of unusual quality and of whom he expects much.

His Pupils in Italy

"In Italy I have taught many of the best known operatic artists," said Maestro Roxas, "though I do not like to say this, for it sounds immodest. I have my proofs, so you will excuse me, won't you?" Here he went to his desk and brought forth his daily lesson-book, in which are entered the complete records of the artists who have studied with him.

"There is Luca Botta, now at the Metropolitan," he remarked, pointing to the page on which the name had been written when the admirable young tenor

began his work with Maestro Roxas. "He worked with me from September, 1912, to October, 1914. An excellent artist, indeed, and no one was happier than I to hear last winter that he was really the first Italian lyric tenor to be successful at the Metropolitan in the last four or five years. Mareschotti, the tenor, at the Scala in Milan, also appears, you see, Alisa Allegri and Renata Chollet, both sopranos at the Dal Verme in Milan. I have also acted as accompanist frequently for Mario Sammarco, the noted baritone, who I understand is a great favorite with American audiences."

A. W. K.

PUEBLO MUSICIANS WED

Lucile Crews and Charles H. Marsh to Settle in Los Angeles

PUEBLO, COL., Oct. 1.—Lucile Crews, soprano and composer, and Charles H. Marsh, organist, were married at the home of Miss Crews's parents on Sept. 30. The young couple are to settle in Los Angeles, where Mr. Marsh has accepted a position in the faculty of the Torey Institute.

Miss Crews, who studied in Berlin for four years, not only sings and plays well, but has composed many songs. Alma Gluck sang her "Mattinata" in Pueblo last March, and Cecil Fanning's program of Sept. 23 included her "To Electra" and "Love Is a Sickness," as well as "Waiting," dedicated to Mr. Fanning by Mr. Marsh.

Mr. Marsh has been organist in the First Presbyterian Church for the past two years and also has taught piano, organ and theory in the Scott school. He studied organ with Walter E. Hall and theory with A. J. Goodrich and Dr. J. Christopher Marks. For several years he was organist of the Union Baptist Tabernacle, Pittsburgh, leaving that position to travel with Dr. J. Wilbur Chapman and Dr. Henry Ostrom as organist and accompanist.

For five summers Mr. Marsh was the official organist and accompanist at the noted Winona Lake Bible Conference and Chautauqua, and for three summers he has been at Ocean Grove, N. J. For six years he has made New York City his home and was one of the charter members of the Musicians' Club of New York.

CICCOLINI IN VAUDEVILLE

Noted Italian Tenor Makes His Début in New York

Making his début in vaudeville, Guido Ciccolini, the noted Italian tenor appeared as a headliner on Monday of last week at the Palace Theater, New York. Mr. Ciccolini has been engaged at one of the highest fees ever paid a singer in vaudeville. The act opens with the scene from the last act of Puccini's "Tosca," with Ciccolini seated at the table costumed as Cavaradossi singing the aria "E lucevan." His repertoire for this engagement will be chosen from this air, the "Flower Song" from "Carmen," "Una furtiva lagrima" from Donizetti's "L'Elisir" and the familiar "Masked Ball" aria.

In the evening Mr. Ciccolini sang the "Tosca" and "L'Elisir" arias splendidly, with much fervor and dramatic expression. He was recalled again and again and had to add three additional numbers, the "La Donna è mobile" from Rigoletto, Sanderson's "Until" in English, and a Neapolitan song. Carlo Edwards, the young American conductor, presided over the orchestra for Mr. Ciccolini's singing. Handicapped as he was by a mediocre orchestra he obtained good results.

A. W. K.

Werrenrath and Epstein Sleep as Fire Destroys Part of Hotel

Evidently affairs are running so smoothly on Geraldine Farrar's tour that not even a hotel fire can disturb the equanimity of her concert company while en route. Such may be inferred from a

clipping from the Minneapolis Journal which Reinald Werrenrath sent to a New York friend and which contains this "scare" headline: "Guests Fight Fire at Hotel Radisson, Damage Is \$40,000." In this hotel were staying Mr. Werrenrath and Richard Epstein, another of Miss Farrar's assisting artists. Mr. Werrenrath accordingly adds this as a sub-head: "Baritone and Accompanist Narrowly Avoid Being Burned to Death." And then, "Later—It was only from the papers that Mr. Epstein learned of the fire, and promptly telephoned the news to Mr. Werrenrath, both having enjoyed a most comfortable night's rest."

Bispham Opens Jamaica Series of Brooklyn's Institute

JAMAICA, L. I., Oct. 9.—David Bispham, the noted baritone, opened the season of the Jamaica Branch of the Brooklyn Institute of Arts and Sciences on Oct. 2. A fine audience listened to an inspiring program of classic numbers in the parish house of Grace Church, following an opening address by the president of the Branch, Judge Burt Jay Humphrey.

G. C. T.

The Heidelberg Conservatory of Music, Tiffin, Ohio, Frank W. Gillis, director, has opened with the largest enrolment in its history. Lewis Frederick Bach, the new head of the piano department, has a number of his advanced students with him. A series of individual student recitals in piano and voice will be given on Monday evenings.

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CINCINNATI LOOKS FORWARD TO MAY FESTIVAL

One of the Great Events of the Musical Year in America—Dr. Kunwald to Conduct Again—Symphony Orchestra Center of the Season's Activities—Imposing List of Soloists Engaged—High School Orchestras to Be Under Dr. Kunwald's Supervision—Farrar to Open J. Hermann Tumann's Concert Course

CINCINNATI, OHIO, Oct. 9.—Cincinnati is about to enter upon a music season of extraordinary promise, for not in years have so many interesting events been scheduled for one winter or so many excellent soloists been announced for concerts and recitals.

Naturally, attention centers on the series of concerts to be given by the Cincinnati Symphony Orchestra, under the direction of Dr. Ernst Kunwald. Glowing results have been obtained, both artistically and financially, under the capable baton of its present conductor, and local interest in the achievements of the organization has experienced a large and most gratifying development. This interest has expressed itself not only in a very early and very large subscription on the part of the public, but in the voluntary contribution of a number of business houses and hotels. Demonstrations of approval such as these go far toward recompensing the public-spirited group of men and women, who are so generously giving of their time, money and energy toward furthering the musical traditions of Cincinnati.

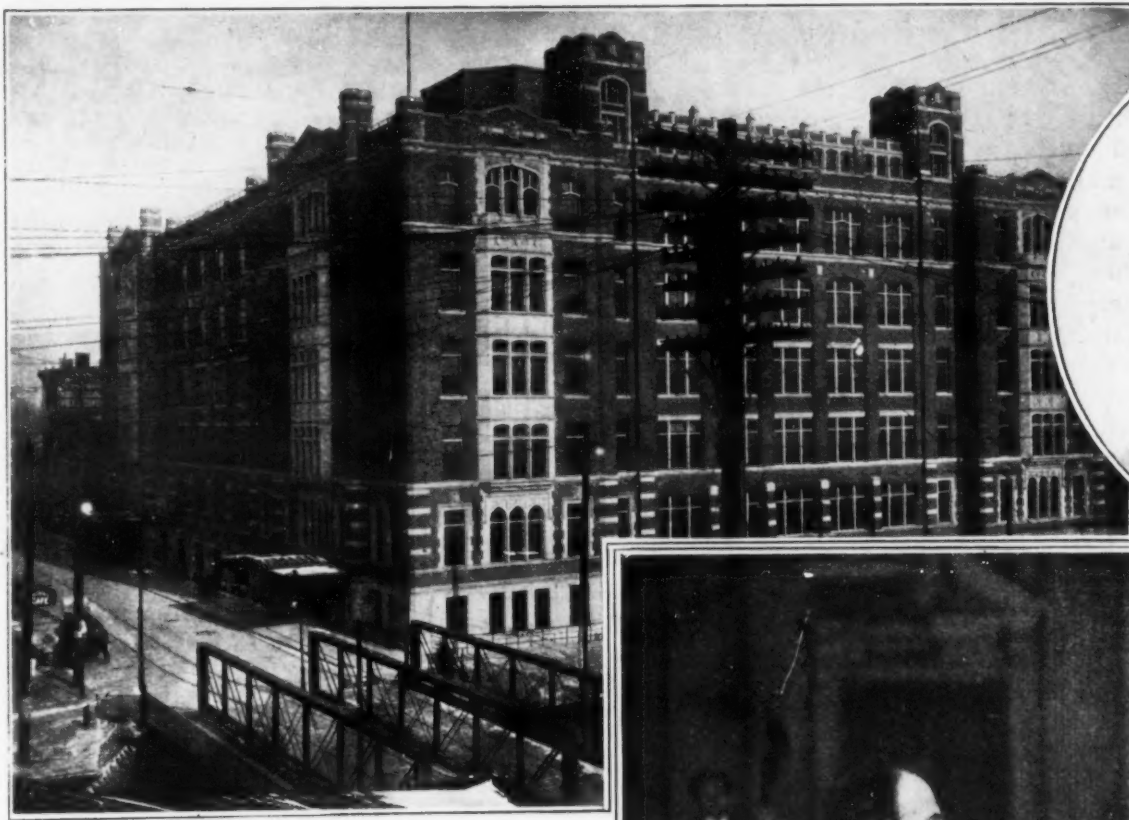
Unquestionably the difficulty of securing music from abroad has interfered somewhat with Dr. Kunwald's plans for presenting novelties, yet he has managed to overcome this handicap to a degree and has announced a number of exceedingly interesting works for performance. The programs are scheduled to contain two new compositions, Dvorak's "The Wood Dove" and Sibelius's "The Okeanides." An American work, Stillman-Kelley's "Chinese Suites," is on the list and the performance is tentatively announced for the Symphony in F Minor of Richard Strauss, Rachmaninoff's "The Lament of the Dead," Debussy's "Ronde des Printemps" and Robert Fuchs's Serenade in D Major for Strings.

Cincinnati's Leading Musical Organizations

Cincinnati Symphony Orchestra.
May Festival Choruses.
Tumann Concert Series.
Matinée Musicale, the City's Largest Musical Club.
Culp String Quartet.

The soloists this year constitute a particularly interesting group. These, as well as their numbers, will be: Pablo Casals, who will play the seldom heard Concerto of Dvorak in B Minor, for 'cello and orchestra; Louise Homer, who will sing two Gluck arias, and the "Liebestod," from "Tristan and Isolde"; Emil Heermann, concertmeister of the orchestra, who will play the Concerto of Beethoven in D Major; Marceau Thalberg, the Swiss pianist, who will play the B Flat Minor Concerto of Tchaikowsky; Yolanda Mero, the pianist, who will play the Concerto in A Major of Liszt; Mischa Elman, who will play the Lalo "Symphonie Espagnole"; Helen Stanley, the soprano, who will sing the aria from Debussy's "L'Enfante Prodiges" and the aria of *Micaela* from "Carmen"; Albert Spalding, who will play the Saint-Saëns Violin Concerto; Katherine Goodson, who will play the Brahms Concerto in D Minor, for piano and orchestra, and Anna Case, who will sing a Bellini aria and an aria from "Traviata."

The popular concerts of the Cincinnati



Emery Auditorium, Cincinnati, Where the Symphony Concerts and Principal Recitals Are Held. In Circle, Edwin W. Glover, Conductor Orpheus Club, Pageant Choral Society and Christ Church Choir. Below, Dr. Ernst Kunwald, Conductor of the Cincinnati Symphony Orchestra and May Festival



Orchestra will begin in December. They are held on alternate Sunday afternoons and on these occasions the great music hall, holding almost 4000 persons, is filled from pit to dome. The soloists of the popular concerts are always local singers of promise.

Four tours will be made this year, each including from four to six concerts, the points to be visited being the larger cities of the Middle West, Buffalo, Pittsburgh, Cleveland, Detroit, Columbus, Dayton and Chicago and a number of others which, although smaller in size, are conspicuous because of the encouragement which they give to musical affairs.

To Supervise School Orchestras

Another duty which Dr. Kunwald has assumed this year is the supervision of the orchestras of the high schools. These



Mrs. Mary Davis Hahn, President of the Matinée Musicale of Cincinnati

are thriving and flourishing institutions, each consisting of several scores of young musicians, many extremely talented.

Kline Roberts, the resourceful and enterprising manager of the orchestra, reports present indications for the symphony season as most encouraging. "We are this year having the assistance of elements which are new to us," he states, "and which are proving invaluable. The Woman's City Club, an organization of almost 1300 women, is actively interested in the success of the orchestra. Dr. Kunwald's affiliation with the public schools has also aroused great interest and widened the sphere of our influence. Again the activities of the various sub-committees acting under the direction of our executive committee throughout the various suburbs as well as in the city proper have widened the understanding of the public as to the aims and ambitions of our orchestra."

"The time allotted to our tours has been entirely absorbed. We were very much gratified to receive more invitations for dates than we could fill and I am now trying to arrange a fifth tour. We go to Chicago this year for the first time since Kunwald has conducted the orchestra."

The Great May Festival

One of the great musical events of the year, not only for Cincinnati, but one which takes on a character of national importance, is the May Music Festival. The Cincinnati Orchestra, under the direction of Dr. Kunwald, will be used and the chorus is largely the same as that of the preceding Festival. Up to date, the following soloists have been chosen: Florence Hinkle, Mme. Schumann-Heink, Morgan Kingston, Clarence Whitehill and Olive Fremstad.

The wonderful Children's Chorus will again be a feature of the Festival, and the Children's Crusade will be repeated. The other choral works selected for performance are the Beethoven Mass in D Major, the oratorio of St. Paul, and the Brahms Requiem. The Ninth Symphony will be given on the evening the Mass is performed. The numbers for the Thursday and Saturday afternoon concerts have not been decided upon. One of the orchestral novelties which Dr. Kunwald hopes to be able to present is Strauss's "Alpine" Symphony.

Hermann Tumann's Concerts

The opening of the season will take place when Geraldine Farrar, in the first concert of the artist series under the management of J. Hermann Tumann, appears in Music Hall, Oct. 15, assisted by Reinald Werrenrath and Ada Sassoli, the harpist.

The second concert of the series will be given by Pasquale Amato, who will be assisted by Mrs. Mary Conrey Thumann. Mrs. Thumann, who has been giving her entire attention for some time past to her daughter's music, will be eagerly welcomed on her return to the concert platform. The third concert will be given Nov. 5, by Fritz Kreisler. The series will be presented at Music Hall.

City's Largest Club

The Matinée Musicale, the largest musical club of the city, with a membership of more than 600 women, announces three artist recitals, to be given by Julia

Culp and Paul Reimers, in December; Carl Friedberg and another artist not yet selected, in January, and on March 2, Frieda Hempel. Three concerts are also to be given by the active members of the club, and one of these, in January, will be particularly important. On this occasion the "Vision of the Queen," by Augusta Holmes, will be presented. The work demands five solo voices, a piano, 'cello, and harp accompaniment. The club, under the presidency of Mrs. Mary Davis Hahn, an exceptionally gifted musician, has come to be one of the most important musical institutions of the city.

The Culp String Quartet, an organization of musicians from the Symphony Orchestra, will this year continue its activities. The personnel will be somewhat changed, as a new 'cellist is to be chosen. The other members are Sigismund Culp, first violin; Ernst Pack, second violin, and Carl Wunderle, viola. The formation of the quartet was directly due to the efforts of Emma Roedter, who has been indefatigable in her support of chamber music in Cincinnati.

The Boston Opera Company, and Pavlowa are booked for a short season in Cincinnati, and negotiations with the Imperial Russian Ballet are being conducted.

Up to the present, few single recitals have been scheduled. Eddy Brown, the American violinist, is booked for Jan. 25, and Clarence Adler is contemplating a recital in his native city some time during the winter.

Woman's Musical Club

The Woman's Musical Club of Cincinnati has an interesting season planned for it by its new president, Mrs. Ruth Workum. The club, which was organized for the promotion of musical culture and social fellowship, is entering upon its seventh year. All of its members are active and professional musicians. Six programs are given annually.

For the coming year, each program will be preceded by a ten-minute paper on current musical events, followed by an informal discussion. The November program will be devoted to Robert Franz, celebrating the centenary of his birth. The February program will be devoted to a consideration of Edgar Stillman-Kelley's book on Chopin and, in March, the club will present Pergolesi's "Stabat

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CINCINNATI LOOKS FORWARD TO MAY FESTIVAL

[Continued from page 179]

Mater" in the auditorium of the Cincinnati Woman's Club. This work has not been given in its entirety in Cincinnati for many years. In April there will be a study afternoon devoted to the works to be performed at the coming May Festival. The first and last meetings of the year, the former of which was held last week, are in the nature of open meetings with a short musical program.

At the Conservatory

The Conservatory of Music, renovated and redecorated, opened its doors this fall to hundreds of its old students and many scores of new ones, the number of pupils enrolled fairly taxing the resources of the institution. The faculty has a number of important additions, most conspicuous being that of Minnie Tracey, whose distinction and ability as an opera singer

have been widely recognized. The remarkable success of the opera department of the Conservatory of Music, particularly in the performance of the operas which were put on last season, made the engagement of a teacher of the intelligence and experience of Miss Tracey necessary. The works scheduled for performance this year are "Carmen" and Tirindelli's "Blanc et Noir." Special interest attaches to this department since the success which crowned last season's performances inspired a group of prominent and wealthy citizens to co-operate and establish a number of scholarships. Eight in all were offered and these were competed for by students from Maine to California. The term of the scholarship is four years and includes a thorough musical education—piano, voice, theory, languages and literature, as well as tuition and board.

The piano department, with Edgar

Stillman-Kelley in charge and Frederick Shalor Evans, who last year celebrated the twenty-fifth year of his affiliation with the Conservatory, shows evidences of unusual activity. An interesting event of the early fall will be the lecture-recital by Theodore Bohlmann on "Wagner and Liszt in the Service of Religion."

The Conservatory Orchestra

Chevalier Pier Adolfo Tirindelli will again be occupied with his large violin class and with the Conservatory Orchestra, which, under his direction, has been so wonderfully successful and almost attained to the proportions of a professional symphony orchestra. So popular have the concerts of this orchestra become that last season Conservatory Hall was found to be too small and the auditorium of Hughes High School was engaged for its concerts.

The College of Music also reports a

gratifyingly large enrollment. With such men on its faculty as Louis Victor Saar and Albino Gorno its reputation is bound to be sustained as a school offering unusual opportunities. Interesting plans are being arranged for the opera class of the college, which has hitherto always done particularly good work. The chorus and orchestra, under the direction of Mr. Saar and Johannes Miersch, are planning their usual number of concerts.

Another Cincinnati school which is forging rapidly to the front is the Schuster School of Dramatic Art and Music. While this school is primarily devoted to dramatic art it has large and thriving departments in voice, violin and theory. Mrs. Helen Schuster Martin, the principal, has a distinguished reputation as a reader and interpreter. It is due to the efforts of Mrs. Martin that Cincinnati is to have a "Little Theater."

A. K. HILLHOUSE.

President's Daughter Among Artists Who Will Appear in Erie Concerts

ERIE, PA., Oct. 4.—Erie music-lovers are looking forward with great pleasure to the splendid musical events promised for this year.

Kitty Cheatham, with Lucretia Biery Jones at the piano, will open the season in one of her unique recital programs at Masonic Temple Oct. 8, under local management of Mrs. Eva McCoy.

On Oct. 15, S. Gwendolyn Leo will present at the Park Opera House, Margaret Woodrow Wilson, the accomplished daughter of the President, assisted by Melville A. Clarke, harpist, and Mme. Ross David, pianist. This will undoubtedly be the most brilliant of the social-musical events of the season.

Maud Powell will appear, Nov. 4, under the auspices of the Erie Woman's Club, and on Nov. 18, under management of Cornelia Hendrichs Wright, the Cincinnati Symphony, Dr. Ernst Kunwald, conductor, will give the first orchestral concert of the season, with Anna Case as soloist. Miss Case sang here last season with the Apollo Club male chorus, winning many admirers who will be glad to welcome her again.

The Artist's Course, known as the "Pioneer" Musical Course of Erie, established in 1912, under management of Mrs. Eva McCoy, will later in the season present the Kneisel String Quartet, Ethel Leginska, the English pianist; Felice Lyne, the Boston Opera Coloratura soprano; Paul Althouse, Metropolitan tenor, and in re-engagements, Christine Miller, contralto, and Francis Macmillen, violinist.

The Apollo Club, under direction of M. G. Williams, will resume rehearsals Oct. 4 and will give its usual series of three concerts, with assisting soloists.

The Community Chorus—Erie Choral Society—directed by H. B. Vincent, will open the season's work Oct. 5. It has in view for its first 1915 offering a "Made in America" program including Julian Edwards's "Mermaid."

The Catholic Choral Society, the Rev. Father Brock, conductor; the Männerchor Society and the Siebenberger Singing Club will give several concerts during the year.

Franz Kohler, organizer and director of the Erie Symphony Orchestra, has been engaged as musical director at the New Strand Theater and will present out-of-the-ordinary programs throughout the season. Otto Ebisch has been engaged to play the fine pipe organ being installed at this theater. E. M.

VIRGIL SCHOOL'S NEW HOME

Conservatory Moved to Large Building Fitted to Its Needs

Simultaneously with the commencement of its twenty-fifth season, the management of the Virgil Piano Conservatory announces its removal to a splendid new building at 11 West Sixty-eighth Street, New York. This is the second time larger space has been needed since the school opened in 1890. The new location near Central Park is in every way peculiarly well adapted to the needs of the school. The recital hall, which runs nearly the entire depth of the building, has unusually good acoustics.

Every studio is tastefully decorated. Between every pair of studios there intervenes a hallway intersected by three sets of doors, to prevent the sound from passing from one to another. Each studio is to have a Tekniklavier in addition to the usual equipment. The class-rooms for

sight-playing and harmony are well-lighted and commodious.

The publishing department has also benefited by the change. Publications will hereafter be handled on a separate floor from the main school office.

Already the number of pupils enrolled exceeds expectations. The fall term opened on Sept. 28.

NEW STOKOWSKI PLAYERS

Only a Few Changes Made in Personnel of Philadelphia Orchestra

PHILADELPHIA, Oct. 4.—The Philadelphia Orchestra will begin its sixteenth season next Friday afternoon and Saturday evening, with but few changes in its personnel. The orchestra will have a new first trumpet player, Harry Glantz, a Russian, who had his first orchestral ex-

perience in the Russian Symphony Orchestra in New York. Since his engagement with that organization he has had wide experience and comes to Philadelphia from the San Francisco Exposition Orchestra, where several of the regular Philadelphia men have been playing.

The new first oboe, Marcel Tabuteau, is a graduate of the Paris Conservatory, was for some years with the New York Symphony Orchestra, and comes to this city after playing with Toscanini at the Metropolitan Opera House for several seasons. Gardell Simons, first trombone, has had many years' experience both in orchestral and solo work. Emile Michaux, solo viola, was graduated from the Brussels Conservatory in 1905 with the first prize. He is a Belgian and comes to Philadelphia after being for four years solo viola with the French Grand Opera Company in New Orleans. A. L. T.

Pacific Conservatory a Center of San José Musical Interests

SAN JOSÉ, CAL., Oct. 4.—The Pacific Conservatory of Music at San José has opened this year's work with an unusually large increase in the enrollment. At the present rate of increase, it seems certain that the total registration, during Warren D. Allen's third year of administration, will almost double the numbers recorded the year before he took charge. The school expects to be more active than ever this year, as a music center in the community.

Winter Watts, formerly of New York City, and the Damrosch Institute, is now at the head of the theory department. Mr. Allen and Wilbur McColl have charge of the work in piano and organ, assisted in piano by Miriam Burton and Clarence Army. Mrs. Allen's work in public school methods and voice training is increasingly popular and Nella Rogers is also

doing splendid work in the voice department. The stringed instrument and ensemble work is in the hands of Nathan J. Landsberger, violinist, and Jan Kalas, cellist. A. F. Worbes is in charge of the department of band instruments.

Mr. Allen's course in music appreciation will give opportunities of hearing good music every week, and the artists already engaged for this year's concert series include Edwin H. Lemare, the famous concert organist; Maud Powell, the American violinist; Tillie Koenen, and the Zoellner Quartet; Olga Steeb, pianist, also will play at the school in October.

The Pacific Choral Society, under the auspices of the Conservatory, will give Handel's "Messiah" in December, and is also planning a spring Music Festival of considerable magnitude.

PROGRAMME

1. Sonata César Franck
2. a Sarabande, Double et Bourrée
(for violin unaccompanied).....J. S. Bach
- b Sonata in D.....G. F. Händel
3. a HavanaiseC. Saint-Saëns
- b BerceuseA. Spalding
- c AlabamaA. Spalding
4. Ballade et Poésies.....H. Vieuxtemps

ANDRÉ BENOIST, ACCOMPANIST
STEINWAY PIANO

Mr. ALBERT SPALDING, Violinist, will give his first New York Recital of the Season 1915-1916, at Aeolian Hall, on Thursday Afternoon, October the Twenty-first at Three O'clock.

TICKETS MAY BE OBTAINED BY APPLYING TO THE AEOLIAN HALL BOX OFFICE OR BY MAIL, OR IN PERSON TO MR. ANDRÉ BENOIST, PERSONAL MANAGER, 1439 AEOLIAN HALL, NEW YORK

PRICES—			
\$2.00	\$1.50	\$1.00	
.75c		.50c	
BOXES—			
	\$12.00		

BIRMINGHAM SPURRED TO ESTABLISH PREPAREDNESS FOR 1917 BIENNIAL

**Incumbent Upon City to Make
Itself Musically Fit to Take Its
Part in Federation Convention
Which Is to Assemble There—
Excellent Concert Season in
Prospect—Choral Activities**

BIRMINGHAM, ALA., Oct. 5.—This southern city has received the most compelling sort of stimulus to musical endeavor in the selection of Birmingham by the National Federation of Music Clubs as the scene of its next biennial convention, in 1917. This honor was secured for Birmingham by Prudence Neff, who was the piano winner for the southern district in the federation's prize-artist concert at the Los Angeles biennial. With the necessity of preparing musically for this city's share in the programs of the 1917 biennial, it is incum-

Birmingham Musical Prospects

Federation Biennial in 1917.
May Festival.
Two Artist Courses.
Programs by Half-Dozen Choruses.
Park Concerts.
"Chimes of Normandy" by Local Company.
Organ Recitals at Strand, Etc.

bent upon Birmingham to bestir itself in the coming musical season. The very prospect of entertaining the convention, however, gives a hearty stimulus to this preparation.

Mrs. J. E. Frazier and William Ryan are enthusiastic over Birmingham's prospects for attractive concerts during the winter.

Artist Courses

Mrs. Frazier's love for music has made her devote much time to the bringing of artists to Birmingham. Her series of Sunday afternoon concerts inaugurated a few winters ago will include Albert Spalding, violinist; Frederick Gunster, tenor; Mme. Kaspar-Lawson, soprano; John Brigham, basso profundo, and Tilly Koenen, contralto.

William Ryan is a great stimulator of things musical in this city. It is through Mr. Ryan's efforts that big musical attractions are brought to the city.

The Music Study Club will present to its members, in the form of open meetings, Jenny Dufau, the Fuller sisters and Ernest Hutcheson.

Organ Music at Theater

Rienzi Thomas is director of two of the most successful May festivals Birmingham has ever had. He is also director of the Arion Club, composed of men who worked for the success of the festivals. Mr. Thomas has charge of the



Vigorous Champions of Music in Birmingham. No. 1, William Ryan, Interested in Bringing Big Musical Attractions; No. 2, Sara Mallam, Director, Male Chorus; No. 3, Robert Lawrence, Conductor of "Chimes of Normandy" and Singing Club; No. 4, Phil Memoli, Director of Band and Park Concerts, and of Music at the Fair; No. 5, Mrs. J. E. Frazier, Manager, Artist Concerts; No. 6, Rienzi Thomas, Conductor of Festival and Arion Club

beautiful new organ at the Strand, where he will give free organ recitals during the winter on Sunday afternoons.

William Glussen, with Edna Gockel-Gussen, will have charge of the music at the Margaret Allen School. Mr. Gussen has also been elected director of the Music Study Club Chorus and the Treble Clef Chorus, which will give joint public concerts during the winter.

Collegiate Concert

Robert Lawrence's energies will cover many fields. He is director of the opera

company which will present "The Chimes of Normandy," also director of the Twenty Singing Club. Mr. Lawrence will present the Howard College Glee Club in a concert during the winter.

Sara Mallam will present her male chorus in a series of recitals at her studio.

Phil Memoli, leader of Birmingham's leading band and popular as director of the park concerts, will also direct the music during the Fair.

ALICE HALLE-CHALIFOUX.

are now being formed in New Albany to make this largely a musical affair. It is proposed to utilize the Festival Chorus, the various choral bodies not identified with the Festival Chorus, the church choirs and the school children in a celebration at Glenwood Park in the early spring. Anton Embs has the work in charge.

Two concerts are planned for the High School Orchestra, the destinies of which are in the hands of Anton Embs. These concerts will be given at the Auditorium of the High School. A short spring tour through southern Indiana is also in contemplation.

The MacDowell Club, a choral body of eighteen soloists, under the direction of Earl Hedden, will give two concerts during the season, one at Christmas time and the other in the spring. The club accompanist is Harriet Crozier.

The St. Cecilia Club, comprising twenty-four young women singers, under the guidance of Harriet Devol, will give two concerts this season, at Music Hall or the Grand Theater. Ella Lawrence Gardner is the club pianist.

Chorus of Twenty Women

The Treble Clef Club, a woman's chorus of twenty members, has been in the habit of giving two concerts annually, but its plans for the present season are not fully matured. This body is under

the baton of Mrs. Henry Terstegge, and often employs soloists of note for its concerts. The club accompanist is Ruth Willis Browne.

The Choral-Literary Club has as its director Frances McCurdy. This organization is interested particularly in the history of music and musicians, and its meetings are given over to papers, talks and discussions, with piano or vocal illustrations. Spring concerts are given, at which time the programs are made up of the works of the composers who have been studied during the season.

Newcomers in the ranks of musical organizations are the Catholic Choral Club, of forty-five voices, and the Catholic Orchestra of ten players. These bodies are directed by John P. Hoffman, who will introduce them locally in a November concert, in parts of Gounod's "Redemption" and Rossini's "Stabat Mater." Soloists will be selected from the club members.

HARVEY PEAKE.

GRIFFITH PUPILS IN RECITAL

**Miss Macbeth to Make Home in New
York—Mme. Mead to Tour
New Zealand**

Yeatman Griffith, the well known teacher of singing, reopened his studio at 318 West 82d street, New York, last month, after spending the summer on his farm in the Ramapo Mountains and coming to the city twice a week to teach.

One of Mr. Griffith's pupils, Florence Macbeth, who was so successful as a member of the Century Opera Company last season, will make her home in New York this season. She will sing in joint recital with Amato, of the Metropolitan, in St. Louis, Nov. 2, and will give a recital in Galesburg, Ill., in January. She will appear a number of times in the East early in the season.

Mme. Nance Mead, the dramatic soprano, of New Zealand, who has been studying with Mr. Griffith for several months, will soon return to her native country to make an extensive tour. She will sing at a recital in New York before her departure from this country.

Roberta Beatty, mezzo-soprano, another Griffith pupil, was the soloist at the Maine Music Festival this season. She has a number of engagements booked before the first of the year.

A recital will be given in New York early this fall by Hardy Williamson, the tenor, who also has been studying for some time with Mr. Griffith.

BRIDGEPORT CLUB'S SEASON

**Amato Opens Organization's Series—
Schedule of Year**

BRIDGEPORT, CONN., Oct. 8.—A recital by Pasquale Amato on Oct. 6 at the First Methodist Church opened the season of the Wednesday Afternoon Musical Club, Mrs. George W. Wheeler, president. The other officers are Mrs. De Ver H. Warner, first vice-president; Mrs. Lewis F. Hall, recording secretary; Mrs. Jennie A. Wilcox, corresponding secretary, and Mrs. Charles S. Cole, treasurer. The remaining events in the club's program include the following:

Nov. 10, musicale by members, Jessie C. Hawley, leader; Dec. 8, lecture-recital on "Fairyland," by its composer, Dr. Horatio Parker; Jan. 12, Zoellner String Quartet; Jan. 26, musicale by members, Anna Hartigan, leader; Feb. 9, Edith Chapman Gould, Marie Morrissey, John Barnes Wells and Bruno Huhn; Feb. 23, musicale by members, Mrs. John M. Sterling, leader; March 1, opera talk, Havrah Hubbard; March 22, musicale by members, Edith M. Proudman, leader; April 12, Harold Bauer; April 26, musicale by members, Mrs. Samuel C. Shaw, leader. All the events are held at the First Methodist Church.

Piano Recital Ushers in Toledo's Musical Season

TOLEDO, OHIO, Oct. 2.—This city's musical activities began on Sept. 30 with a piano recital given at the Museum of Art by Mrs. Dorothy M. Duckwitz. The latter played satisfyingly works of Beethoven, Chopin, Schumann, d'Albert, Scarlatti, Liszt and Debussy. She was capably assisted by Mrs. Randolph Hull, who offered a half dozen songs. The accompaniments, which measured up to the general standard, were supplied by Mary Yates Martin. The auditorium was filled to overflowing.

President's Fiancée a Musician

Music is one of the principal interests of Mrs. Edith Bolling Galt, whose engagement to marry President Wilson was announced last week. She is an accomplished pianist and also sings well.

LYCEUM ASSOCIATION FORMED OF NEW ALBANY MUSICAL TALENT

**Indiana City Making Practical Employment of Its Unusual
Resources—State Centenary to Be Celebrated in Spring
Festival—Abundant Choral and Orchestral Material
Available**

NEW ALBANY, IND., Oct. 6.—In order that New Albany may make use of the great amount of musical and dramatic talent with which the town is so richly blessed, the New Albany Lyceum Association has been formed for the purpose of supplying talent for concerts, Chautauquas, school and church entertainments and other affairs. The association is under the business management of Daniel Walsh, Jr., and is prepared to present sixteen attractions, made up wholly of local talent. These embrace the Hedden Quintet, the High School Orchestra of fifty players, the St. Cecilia Choral Club of twenty-five members, the Shackleton Trio of instrument-

alists, Dryer's Concert Band, the New Albany Saxophone Company, two mixed quartets, made up of soloists; Margaret Rowe Clark, harpist; Ruth Shrader, violinist; Ruth Willis Browne, organist; Ella Lawrence Gardner, musical reciter; Bertha Schuler van Pelt, dancer; Paul Plaschke, cartoonist, and Gustav Weinmann and Daniel Walsh, lecturers.

On Sept. 30 the entire organization appeared in a monster entertainment at the Grand Theater, before a packed house, that displayed the most intense enthusiasm for this "made-in-New Albany" ability.

A Centennial Celebration

As next year will mark the centenary of the admission of Indiana as a State, each section of the State will be called upon to celebrate in some manner. Plans

MAKING STATE-WIDE CAMPAIGN IN KANSAS FOR COMMUNITY MUSIC

State University at Lawrence Offers Aid and Instruction to Other Cities—Dean Butler and Arthur Nevin at Head of the Movement—Noted Artists Engaged for Most Ambitious Concert Course Ever Attempted at Lawrence—Choral Union to Be Expanded to 250 Voices Under Prof. Nevin's Direction

LAWRENCE, KAN., Oct. 7.—Kansas State University and Lawrence are planning great things in music for the coming season. The University Concert Course and Music Festival Association have arranged six concerts. Mary Garden and her concert company will open the series at Robinson Auditorium, Oct. 20. Then follow in order Harold Bauer, Nov. 9; Oscar Seagle, Jan. 11, and the Zoellner String Quartet, March 16. This course will be brought to a close by two programs, a matinée and an evening concert by the Minneapolis Symphony Orchestra, under the leadership of Emil Oberhoffer. The orchestra will be accompanied by a quartet of noted vocal soloists. These six concerts constitute the most ambitious course ever attempted at Lawrence.

In addition there will be a number of faculty and student concerts at the University. Several of the local churches will bring noted artists to Lawrence. The University Extension Course has arranged for three lectures on music.

Dean Harold L. Butler, who was for ten years the head of the vocal department in the College of Fine Arts at Syracuse University and who has recently been elected dean of the School of Fine Arts at the Kansas State University, will give his first recital Oct. 25. Prof. Charles S. Skilton of the organ department will give four holiday organ recitals at Fraser Hall just preceding the Christmas vacation.

The University has just sent a letter through the State, offering to build up Community Music, from which the following are extracts:

"It is the wish of the University of Kansas to do all in its power to aid the people of the State in their desire for more and better music. Many communities in the State have concerts given by outside artists. This work is laudable and should not be lessened, but rather

increased in strength and efficiency. Its one weak point is that the people are simply listeners and take no part in the making of music. We believe in music not only 'for the people,' but music 'of the people, by the people.' All of this can be easily brought about if people can be induced to make their own music, to do their own singing and playing, no matter how imperfect and faulty it may be at first.

"To put this work on its feet in any community in Kansas that desires it, the University will confer and advise with the committee that has the business part

in charge, and upon the completion of a competent organization the University will send one of its teaching staff to give musical instruction to formulate ways and means for the carrying on of the work in such way as to gain the interest and respect of all in the community who are interested in music."

The University has just started a campaign for the furthering of Community Music. Dean Butler is to deliver addresses on "What the State Is Doing for Music," at Topeka, Hutchinson, Newton, Wellington, Iola, Girard, Osage City and many other places. Arthur Nevin, the distinguished composer and conductor, who has just been elected Professor of Choral Music and of Music Extension, will organize the University's work in Community Music in as many places as his time will permit.

The Lawrence Choral Union, which last year consisted of 125 voices, will be expanded to 250 voices, under the direction of Professor Nevin. Prof. W. B. Downing, who was conductor last year, has been so overwhelmed with requests for vocal lessons that he has been forced to give up the work. The Choral Union will give two concerts during the season, the first just before the holidays, and the second in May. At the second concert the University Orchestra will furnish the accompaniment.

FESTIVAL AND ORGAN CONCERTS CHIEF PORTLAND (ME.) INTEREST

Long and Distinguished List of Soloists for Both Series—Another Concert Planned for Will C. Macfarlane's Chorus—Rossini Club Prominent Among Women's Organizations

PORTLAND, ME., Oct. 5.—Portland bids fair to have a busy season musically next winter. Everything waits for the Maine Music Festivals which are held in Bangor on Oct. 7, 8 and 9 and in Portland, Oct. 11, 12 and 13. For this, the nineteenth annual festival, the officers of the association announce the engagement of a long list of distinguished soloists who will appear with the chorus and orchestra, presenting programs which will maintain the usual high standard.

William Rogers Chapman is the director, and the artists that he has engaged are, Mme. Melba; Emilio De Gogorza; Ethel Leginska, the pianist; Jeanne Woolford, contralto; Roberta Beatty, mezzo soprano; Horatio Rench, John Young, George Reardon, Donald Chalmers.

Added interest is lent this year in the fact that the Portland concerts will be held in the new Exposition Building, which will accommodate between 5000 and 6000 persons. After the opening concert, a reception will be tendered the artists, in which the mayors of Portland and surrounding cities will receive.

The tickets for the course of organ concerts in the City Hall have sold remarkably well and the Music Commission feels sure of a successful season financially. The members were much encouraged by the result of the summer daily organ recitals by Municipal Organist, Will C. Macfarlane. These recitals were attended by tourists from all parts of the world. Herbert Witherpoon will be the assisting artist for the first report of the course which is to open on Nov. 11. He will be followed by Mme. Schumann-Heink, Reinold Werrenrath, Vera Barstow, Ada Sassoli, the Portland Men's Singing Club, Grace Bonner Williams, Boston Symphony Orchestra, Lambert Murphy, Saco Valley Festival Chorus, Wassily Besekirsky, Edna Blanche Showalter, Ellen B. Babcock, Julia Culp and George Harris, Jr.

Last year a chorus conducted by Will C. Macfarlane gave a most successful performance of Haydn's "Creation," and this year the same chorus will present a miscellaneous program for the last concert. The members of the Music Commission are: Henry F. Merrill, chairman; Convers E. Leach and Frank C. Allen.

Prominent among the women's organizations, the Rossini Club gives most interesting programs every Thursday morning during the winter, engaging outside artists for an occasional recital.

ARTHUR BRINKLER.

HUNTINGTON CHORUS HAS OPERATIC PLANS

To Offer "Aida" in Concert and "Pinafore"—College and Club Activity

HUNTINGTON, W. VA., Oct. 9.—There is probably not a more musically active city in West Virginia than Huntington. Several organizations devoted to music have kept up interest. In the recent Fall Festival, which lasted for a week, music was given a prominent place on the program and a number of prominent singers and instrumentalists were heard by large and appreciative audiences.

This city has come to the edge of the greatest musical season in its history. Most active of the musical organizations are the Huntington Choral Association and the Euterpean Society, although there are other societies devoted to the furtherance of matters musical. The splendid musical department of Marshall College has made its influence felt and some of the city's best talent has been and is being developed there.

The Huntington Choral Association will produce "Aida" and "H. M. S. Pinafore." The leading rôles of "Aida" will be taken by prominent artists with orchestral support by the Russian Symphony. Mrs. Helen Tufts Lauhon, the original accompanist of the Choral Association, will preside at the piano. She was connected with the music department of Marshall College before her marriage and ranks among the best pianists of West Virginia. The performance will take place on Oct. 29. The leading participants will be Anita Rio, Merle Alcock, Edith Davies, Paul Althouse, Alfred Wiley, Arthur Middleton, George Warren Slicer, H. A. Davisson and Helen Tufts Lauhon.

Edith Davies, soprano, who will sing the part of the *High Priestess*, has been one of the prime movers in the musical development of this city. George Warren Slicer, principal soloist of the choir of Trinity Episcopal Church, will take the part of *King*. Alfred Wiley, head of the Huntington Choral Association, gave up the honor of conducting the opera in order to bring Modest Altschuler, the conductor of the Russian Symphony, to Huntington.

Two performances of "Pinafore" will be given by resident companies within a few weeks of each other under the auspices of the Choral Association and of the vocal students of Perle Parrot, assisted by other local singers. Mrs. Parrot will present her production during the last week in October.

The Euterpean Society, founded here last year by Wilber Derthick, will hold its first meeting of the season late this month. Dr. C. E. Haworth is the president of the society. Among the studies to be taken up will be that of Wagner. Hilda Froelich will assume charge of that section of the program.

W. N. B.

Bruno Huhn Teaches in New Studios

Bruno Huhn, the well known vocal instructor, composer and organist, has changed his studios from the Wollaston, in West Ninety-sixth Street, where he has been for a number of years, to 41 West Forty-fifth Street. He will teach there during the coming season.

CLUBS SUPPLY LITTLE ROCK MUSIC

Numerous Attractive Concerts Arranged by Musical Coterie and Festival Chorus—Choral, Orchestral and Artist Concerts on the List—Fifth Annual Festival to Take Place Next April

LITTLE ROCK, ARK., Oct. 9.—Little Rock is to be the scene of many musical undertakings this season, arranged for by two of its leading clubs, the Musical Coterie and the Little Rock Festival Chorus.

The Musical Coterie, organized in 1893, has long been an important factor in the musical life of the State. This season, in addition to its regular club concerts, Mrs. Effie Cline Fones, the president, has arranged through Iris Pendleton for the following artist course: Margaret Dunlap, contralto, in October; Giuseppe Fabbrini, pianist, in November, and Harry Evans, baritone, and Otto Fisher, pianist, in January.

An important feature of this club's activities is the work of the philanthropic committee, Mrs. Will Henniger, chairman, which arranges for popular Sunday concerts given monthly in the leading theater. This enterprise was started last year and met with such pronounced success that the club has decided to continue the work. The student section, Mrs. C. E. Whitney, supervisor, is also prominent in this club's life.

The Little Rock Festival Chorus, organized four years ago, has each season given a successful three-days' festival, and has had the services of the Victor

Herbert, St. Louis, St. Paul and New York Symphony Orchestras. It maintains a local chorus of 150 voices, and has given a complete oratorio each season, besides many miscellaneous works. The organization is unique in two respects: First, all local professional services, including those of the director and accompanist, have been donated; and, second, the four festivals, the combined cost of which approximated \$14,000, were managed entirely without the usual financial assistance of the city's business men. Last spring, through the influence of Walter Damrosch, much interest was manifested in securing a sufficient financial backing for this organization so that its permanency might be assured. Mrs. H. H. Foster, the Arkansas State vice-president of the National Federation of Musical Clubs, has been most influential in bringing about this same spirit.

This season's plans are most attractive. The chorus is already at work and announces that Mendelssohn's "St. Paul" and Elgar's "Black Knight" are among the choral works to be given. The usual mid-year performance of "The Messiah" will also take place. Through Wendell Heighton, the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, has been secured for a two-day engagement for the Fifth Annual Music Festival in April. Mrs. Effie Cline Fones, organizer of the chorus, and Sarah Nancy Cline, musical director, have secured the co-operation of all the prominent musicians of the city. EFFIE CLINE FONES.



Valentina CRESPI

The brilliant young Italian violinist, has an international reputation. Born in Italy, she had on her father's side the musical temperament of Italy, and on her mother's the passionate music of Roumania. She had the advantage of a thorough training at the Royal Conservatoire of Music in Milan, two years in Paris under Armand Parent, and finally in Budapest under the famous master Yenyö Hubay. A protegee of the Queen of Roumania, she played also before the Queen Margherita of Italy.

"The cantilenas stood out full and strong, while the breadth with which the 'Adagio' was performed gave evidence of much maturity of style."—*Pall Mall Gazette*, June 16th, 1913, London.

"Played with breadth and a feeling for sentiment that never became mawkish."—*The Daily Telegraph*, June 16th, 1913, London.

"Her playing makes a firm appeal."—*The Morning Post*, October 19th, 1912, London.

"Her vivacious temperament and her passionate singing on her violin evoked frequent murmurs of manifest pleasure from the crowded audience that stood to hear her."—*Il Mondo Artistico*, Milan.

"One feels in this artist a vibrant temperament, original and of an absolute sincerity."—*Le Monde Musical*, Jan. 30th, 1910, Paris.

Management:

Mrs. Herman Lewis, 402 Madison Ave., New York

BOISE ORGANIZATIONS ENCOURAGE HOME TALENT

Extent of the Idaho City's Musical Resources Revealed in Its Choral Society, Symphony Orchestra, Male Chorus, Municipal Band and School Activities — Concert Manager Mendenhall's Service in Bringing Artists of First Rank to the City

BOISE, IDAHO, Oct. 7.—Musical activities in this city promise to be greater this year than ever before and, while perhaps the number of visiting artists will not be increased to any noticeable extent, what talent does appear will be of the highest quality.

Walter A. Mendenhall, manager of the Pinney Theater, has striven for a number of years to bring to Boise artists of the first rank and, while his efforts have not proved a financial success to himself, he still goes on getting the best, and much credit is due him for the betterment of music in this city.

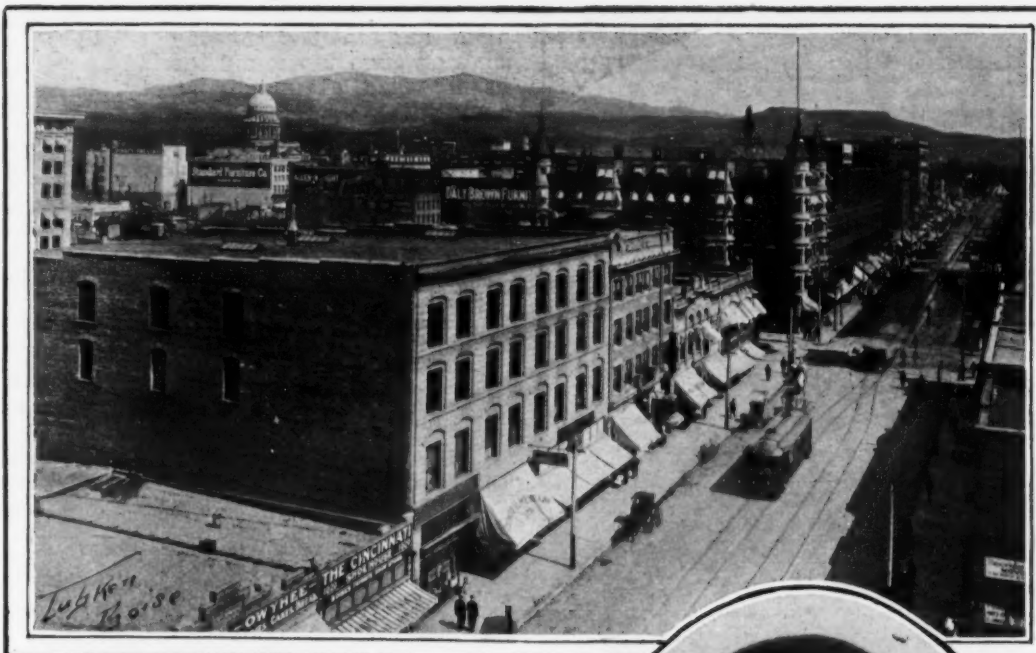
Many organizations of home talent will give concerts this year, among them being the Boise Choral Society, which boasts of an active membership of about 500. This is under the able direction of Ward French, the baritone, who is musical director of the High School. It is the intention of the society this year to repeat "The Messiah" at Christmas time, in a performance open to the public, using local soloists. In the November concert the chorus will sing "Kubla Kahn," Coleridge-Taylor, and, in March, "Hymn of Praise," Mendelssohn; "Mystic Trumpeter," H. Hart, and "Swan and Skylark," by Thomas.

The Symphony Orchestra

The Boise Symphony Orchestra will again play several concerts during the winter, under the baton of Charles O. Breach. The membership will probably be about sixty and both local and visiting artists will be the soloists.

The Boise Male Chorus begins rehearsals with a membership of thirty. Eugene A. Farnar is conductor.

The new Boise Band, owned and controlled by the city, has thirty pieces.



Above: Boise, Idaho, Looking Down Main Street Toward the Mountains. In the Extreme Left, Near the Capitol Building, Is Seen the Pinney Theater, Which Shelters Leading Concert Events. On the Right: Walter A. Mendenhall, Manager of the Pinney Theater

Carl Mallerup is director. This promises to be a splendid attraction out-doors in the future. It has just begun its activities.

The music in the High School this year promises to be even better than heretofore. The High School Band, one of the best high school bands in the Northwest, will have about forty pieces, and the orchestra will begin practice with about thirty members. Besides these, there will be two glee clubs, and all of them will give concerts in public the coming season, under the direction of Ward French.

The Boise Conservatory of Music will present several concerts. It is doing splendid work under the able direction of Lillian Smith.

Frederic Fleming Beale, of Caldwell, this State, will begin his organ recitals this month and expects to offer several concerts with the talent of "The College of Idaho," of which he is musical director. Mr. Beale will play several piano recitals in Boise also.

Music in the Churches

Among the churches that will present cantatas and concert music are the First



Methodist, with Dwight Edrus Cook as conductor and Richard P. Irwin at the organ; First Congregational, with Oliver C. Jones as director and Mrs. Arthur Sullens, organist, and First Presbyterian, Carrol H. Palmer, director.

Professional musicians in this city are just beginning to realize the great importance of "getting together." MUSICAL AMERICA has probably done more to start them to thinking aright in this respect than any other one factor.

OLIVER C. JONES.

Mrs. W. W. Chalmers, vice-president; Kathryn Buck, secretary; Herbert Wright, treasurer; Evan Chase and August Hoffman, librarians; L. J. Jones and W. H. Anderson, press committee, with Mrs. Agnes Kimball Affleck, Mrs. Arthur Brandon, William Zapfe and Herman Miltzer on the music committee. The society will sing under the able direction of Herbert Foster Sprague, choirmaster and organist of the Trinity Church.

The first rehearsal of the Eurydice Club was held on Oct. 5 with a large attendance of enthusiastic women determined to make this the most successful year of their career. Mrs. Otto Sand, the capable director of the club, has presented novelties which could not otherwise have been heard in Toledo, and for the future she has made a definite policy of giving at each concert choruses from grand operas, also national airs or folksongs of the different countries. Paul Alt-house will be the soloist at the first concert, and for the second concert Sybil Sammis MacDermid, soprano, with Mr. MacDermid as accompanist.

The Orpheus Club, an excellent male chorus, will give two concerts under the direction of Walter E. Ryder. At the first concert Dec. 2, Sophie Braslau will be the soloist, and Lucy Marsh, at the second, on April 6.

New Choral Body

The Catholic Choral Club, organized last May in the old school hall of St. Francis de Sales Cathedral, through the untiring efforts of Anna M. Grady, is rehearsing operatic choruses in preparation for a gala event. George D. Bissonette, the recording secretary of the club, gives the membership as ninety-five, all young singers from the various Catholic parishes of Toledo. Persistent efforts are being made by the officers in trying to bring about a perfectly co-operative spirit in this varied membership, and the club singing, under the baton of Miss Grady, gives much promise.

The first rehearsal of the Toledo Conservatory Orchestra was held on Sept. 20. The orchestra has been in existence for several seasons under the direction of Emil Sturmer. It furnishes an excellent opportunity for violinists particularly to secure orchestral experience and training. A general invitation has been extended to players outside of the school who desire to enter the orchestra. This season the study of some of the easier symphonies will be taken up.

The Toledo Conservatory has engaged Hilda Honiss, the English teacher of diction, to take charge of a department of interpretative reading and diction.

JOHN B. DEROISSART.

Amica Fabbri, Slovak Prima Donna, to Sing in New York

Amica Fabbri, the young Slovak dramatic soprano, will be presented by the Music League of America in a recital at the Princess Theater, New York, early in January. Although Mme. Fabbri is little known in this country, she is one of the popular prima donnas in Hungary, where she has sung in opera at the Royal Opera House in Buda-Pesth. She is a graduate of the Royal Conservatorium in that city. Mme. Fabbri's first appearance in New York took place a few years ago, when she gave a recital at Carnegie Hall with Alois Trnka, the Bohemian violinist, and Ludmila Vojacek, the pianist. This winter, besides singing in German, French, Italian and English, Mme. Fabbri will feature on her programs the folksongs of her native country, sung in Slovak.

CIVIC LEAGUE BRINGS NEW MUSICAL EPOCH TO TOLEDO

Boston Symphony Inaugurates New All-Star Series before 3000 Persons, City's Record Audience for a Musical Event—Catholic Choral Society an Acquisition to Community—Plans of Other Choruses

TOLEDO, OHIO, Oct. 8.—A new era in the musical life of Toledo will be marked by the coming season. Owing to the formation of the Civic Music League, Toledo's music-lovers may look forward to the most satisfying feast of music that they have ever enjoyed. The league is bringing to this city five of the greatest attractions in America to-day.

The first attraction of the Civic Music League series was the Boston Symphony Orchestra, whose splendid concert before nearly 3000 people on Oct. 4 in Toledo's gigantic Coliseum, was a decided success. Never before has Toledo seen such a vast crowd gathered for a musical evening.

Other Attractions

The other attractions of the league's series are as follows: Geraldine Farrar, Fritz Kreisler, Paderewski and the New York Philharmonic Orchestra under Josef Stransky.

The officers of the league are: George B. Orwig, president; C. L. Lewis, vice-president; C. W. Tanner, treasurer; Solon T. Klotz, secretary; Bradford Mills, business manager. The advisory board and the board of directors are made up as follows:

Advisory board—W. W. Smith, chairman; Alfred B. Koch, C. W. Moots, V. E. Russell, C. L. Lewis, George W. Stevens. Board of directors—Thomas DeVilbiss, William C. Carr, H. I. Shepherd, Isaac Kinsey, E. R. Kelsey, L. C. Wallick, E. B. Conliss, Frank R. Coates, C. W. Tanner, Bradford Mills, Ben W. Johnson, Ira O. Denman, V. E. Russell, George B. Orwig, W. W. Smith, C. L. Lewis, C. W. Moots, Solon T. Klotz, Alfred B. Koch, Harry B. Harper.

The idea of organizing a music league here in Toledo was conceived by Bradford Mills, whose attention had been brought to a similar movement in Dayton. Early last spring a small group of business men was called together to whom he outlined his plans. They at once pledged their support.

\$10,000 Pledged

However, Mr. Mills felt that, to attain their object, only artists of the highest type should be engaged. This necessitated the raising of a guarantee fund large enough to insure the success of the venture. An appeal was made to public spirited business and professional men and some forty or fifty pledged themselves to a fund of over \$10,000 for this purpose.

Once having completed the guarantee it was decided that before going any further a canvass would be made among local patrons of concerts to secure

pledges for season tickets in order to ascertain what support might be expected.

In a preliminary canvass of three weeks over \$5,000 was pledged by subscribers, and encouraged by the enthusiasm which was everywhere manifested the final organization was perfected, and the Civic Music League became a reality.

Mr. Sprague's Chorus

The Toledo Oratorio Society holds the first rehearsal of its season on Oct. 11. The date of its first performance and also of a May Festival will be announced later. The officers for the season are as follows: I. E. Kniseley, president;

Bradbury School of Music

Fred G. Bradbury, Director

DULUTH, MINN.



WINIFRED CHRISTIE

THE EMINENT SCOTTISH PIANIST

"Her playing was fine enough to evoke memories of Madame Carreno."—*Glasgow Herald*.
"One of the foremost of the native pianists."—*Morning Post* (London).

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Southern Florida Made Eager for Music by Loyal Pioneers

City of Miami, for Instance, Owes Much to Mrs. Safford, Founder of Its Conservatory and Its Musical Club—Lyceum Course Started in Pine Woods, Miles from Any Town—Music at Key West

MIAMI, FLA., Oct. 6.—Southern Florida has become known the country over from agricultural and horticultural points of view, but little has been said of it from the purely cultural standpoint. Possibly this is due to the fact that the musical pioneers here have been too busy starting the fine arts in a new country to take time to write about the work. One of the busiest workers for music here is Mrs. L. B. Safford of Miami, founder of the Miami College of Music and Dramatic Art and of the Musical Club of Miami.

Little that has been worth while musically in Miami has come about except directly or indirectly through the efforts of its pioneer musician, Mrs. Safford. Last year Mrs. Safford succeeded in bringing Barcellos de Braga, the noted Brazilian pianist and composer, to Miami for three recitals. His playing created such great interest, among the tourist population especially, that he will return this winter for a second series.

Mr. Cushman's Good Work

In the younger generation of musicians Charles F. Cushman of the Metropolis staff stands out as a most prominent figure. Mr. Cushman has returned from a trip to Boston, Minneapolis and Chicago, and is eager to begin again his work as director of the White Temple Choir. Three years ago this was a volunteer body of singers. So great was Mr. Cushman's zeal that he himself purchased all music needed the first year. Through his efforts a fine pipe organ has been installed and he has engaged a quartet to sing with his chorus of thirty voices. Mrs. Ralph Powers of Florida City will be the soprano, Miss Segner of Akron, Ohio, supervisor of Miami public school music, the contralto; Floyd Cheatham of Jacksonville, the tenor, and Mr. Cushman, the bass in the quartet. A concert of devotional music will be given the first Sunday night of each month and at Christmas time the choir will present Dudley Buck's "The Coming of the King." Later in the season Mr. Cushman will give Rossini's "Stabat Mater."

Louis D. Gates of the First Presbyterian Church has organized a double quartet for the season, but will make a feature of the male quartet—Mr. Gates as first tenor; Claude Brown, second tenor; F. E. Brown, baritone, and Lon A. Warner, bass. Mr. Gates was formerly a resident of Los Angeles, and since his coming to Miami has made himself a prominent place in musical circles. The Women's Club of Larkins opened the season with a program of Scandinavian music under the direction of Mrs. Rode.

Musical Evenings Among Pines

Thirty miles south of Miami in the pine woods Mrs. A. M. Blakeley, presi-

dent of the Redlands Women's Club, is trying a unique experiment; namely, the establishing of a six number lyceum course, several miles from any town. The musical evenings will be a vocal recital by Beulah Gay Brown of Jacksonville; pianoforte recital by Mrs. R. H.



Mrs. L. B. Safford, Director and Founder of the Miami College of Music and Dramatic Art

Fitzpatrick of Homestead and a concert by resident artists. The boy choir of Grace Memorial Church of Redlands will give a program of folk songs, Oct. 29, and Christmas carols in December. Mrs. R. H. Fitzpatrick is director and manager.

Active Force in Key West

Whether you meet President W. A. Mohn in his orange grove at Gould's or in the president's chair at Hargrove Seminary, Key West, your most vivid impression is that he is a manager of men. That quality has helped him to make music such a factor in Key West life. No definite plans are announced until after the seminary opens.

The directors of San Carlos Hall are not able to announce definitely the season's plans, but since they have imported from Cuba the best singers, pianists and opera companies there is no reason to doubt but that this season's offering will equal, if not excel, former years.

Mrs. Frank Ladd, a local impresario, is also unable to make announcements so early in the season.

ANNIE MAYHEW FITZPATRICK.

Twenty Concerts for Culp in Germany Before Sailing for America

That the war is not seriously affecting the concert activity of Germany is shown by the fact that Julia Culp, the distinguished *lieder* singer, will sing no less than twenty engagements there prior to her sailing for America. Beginning Sept. 24 in Groningen, Holland, she sings in Amsterdam, Stettin, Danzig, Berlin, Bremen, Hamburg, Cassel, Hanover, Vienna, Buda-Pesth, Mannheim, Mainz, Darmstadt, Frankfurt (two concerts), Dresden and return dates in Vienna, Hamburg and Berlin. Mme. Culp will arrive in America for her fourth tour of this country on the Bergensford on Nov. 20 and opens her tour with the New York Symphony on Nov. 27.

Mr. Argiewicz Resumes His Teaching at Malkin School

Artur Argiewicz, the New York violinist and teacher, has just returned from his summer vacation and has begun

teaching at the Malkin Music School, where he is a member of the faculty. Mr. Argiewicz is one of the instructors who have been designated by Mr. Malkin to accept pupils who are competing for the free scholarships which the school is offering this year.

Geneva Jefferds and Raymond Simonds in Providence Recital

PROVIDENCE, R. I., Oct. 6.—As the opening feature of this season's session of the Rhode Island Women's Club, a musicale was given this afternoon in Churchill House, consisting of a joint song recital by Geneva Jefferds, soprano, and Raymond Simonds, tenor, with Stuart Ross at the piano. Miss Jefferds opened the program with the "Un bel di" aria from "Madama Butterfly" and was later heard in groups of French and English songs. With Mr. Simonds, she concluded the program in a group of duets. For her clear soprano, well schooled and controlled and for the graciousness of her presence, she was warm-

ly applauded in this, her native city, where she has always been a favorite. Mr. Simonds was a newcomer to Providence, and from the cordial reception given him, he will be most welcome upon a return appearance. He is tenor soloist at King's Chapel, Boston. His songs were from the French, German and English, and in the singing of them he showed good taste and intelligence. His is a voice of much beauty, skilfully handled.

SAVANNAH AUDITORIUM SOON TO BE A REALITY

Plans Completed and Beautiful Site Assured—Concerts Planned by Leading Clubs

SAVANNAH, GA., Oct. 1.—Savannahians are rejoicing over the fact that the Auditorium is so soon to become a reality. It is understood that the plans are complete and perfect in every detail. General satisfaction is felt as to the site, which is not only central, but is beautifully situated, facing one of the many lovely parks, of which Savannah may well be proud. Here the musical events will find a most satisfactory setting.

On Oct. 18 the Savannah Music Club will present in its first artist concert season, 1915-16, Florence Macbeth, of the Chicago Opera Company.

The Opera Study Club has secured William Pickels, the boy soprano of Pittsburgh, for a concert on Oct. 12, to be given at Lawton Memorial. The lad won a success early in the spring with the Junior Music Club. Harry Austin is his accompanist and teacher.

Mrs. William Myers substituted in the Independent Presbyterian Church during the summer for Mrs. Caroline Miller Lumsden, who is to return this month. Mr. Jennings, the new organist of this church, is doing unusually good work with a newly organized chorus choir, and the solo quartet, composed of Mrs. Lumsden, Ellen Morgan, Peyre Gaillard and Carl Sisterhemn.

MAY SILVA TEASDALE.

Edward Knoblauch has written a new play for George Arliss called "Paganini," in which the English actor will impersonate the famous violinist. The play will be seen in New York this season.

CLUBS AND CHURCHES AS ROCKFORD MUSIC SOURCES

Illinois City Is Supplied with Concerts by These Institutions and by Its Lyceum Course

ROCKFORD, ILL., Oct. 1.—The Rockford Mendelssohn Club enters its thirty-second year with an interesting season's program, arranged by the concert committee, Mrs. Elliott West, Mrs. Fred Moffatt and Mrs. O. R. Brouse, with the assistance of the president, Mrs. Chandler Starr. In addition to the regular concerts by the active membership and the Auxiliary Chorus under the direction of Harrison M. Wild, there will be artist concerts by Albert Spalding, William Rogerson, tenor; Marie Ludwig, harpist; Winnifred Lamb, pianist, also a presentation of "Bohème" by pupils of Umberto Beduschi, Chicago. The "Chansons en Crinoline" will be continued, six concerts being in costume.

The Rockford Lyceum Association, sponsored by the Public Welfare Association, announces its course of entertainments for the winter, to take place in the Regimental Armory. Among the offerings are: Chicago Symphony Orchestra, Oct. 4; Fidelio Opera Company, Nov. 2; Alice Nielsen, soprano, Jan. 7; Weber Male Quartet, Jan. 11; Schildkret Hungarian Orchestra, Jan. 25; Smith-Spring-Holmes Musical Company, March 30.

The Rockford Woman's Club's schedule will include a presentation of Maeterlinck's "Ariane et Barbe Bleue," by Henriette Weber and Miss Larkin, with musical accompaniment; Nancy Barbee of Kentucky in southern plantation stories and songs, and Irene Eastman in a recital of Indian songs. The Brotherhood of Court Street M. E. Church announces these musical entertainments: Schumann Quintet, Oct. 5; Apollo Concert Company, Jan. 19; Metropolitan Male Quartet, March 14.

The Trinity English Lutheran Church concert course includes these musical offerings: Oct. 1, Antonio Sala, cellist; Mignonne Meeker, coloratura soprano, and Lois Brown, pianist; Nov. 26, Alberto Salvi, harpist; Marguerite Austin, violinist, and Florence Hedstrum, dramatic soprano, and a song recital by Helen Axe Brown, soprano, late in November.

HELEN FISH.



Mme. BUCKHOUT
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CONCERTS ARRANGED FOR DAYTON ATTEST GREAT ADVANCE IN MUSICAL APPRECIATION

Visiting Artists Now Sure of Welcome in City Where Seven Years Ago Large Audiences Were Almost an Unknown Quantity—Brilliant Array of Stellar Attractions for Symphony Series and Civic Music League Course—Apollo, Singers and Women's Music Clubs and Civic Chorus Among City's Flourishing Organizations

DAYTON, O., Oct. 6.—The season about to begin will give to music-loving Dayton a remarkable series of concerts with artists of world renown making their appearance here. The outlook attests to the gradual growth of the musical appreciation of the masses. Some seven years ago it was almost impossible to get out an audience for even the most famous of artists or orchestras, but through arduous pioneer work on the part of a few, conditions have changed and large audiences are the rule instead of the exception.

The Sixth Symphony Series, which was founded by A. F. Thiele, and which is given under his direction, will open on Oct. 26, with the Cincinnati Symphony Orchestra, and Mary Jordan, contralto, as the soloist. There will be seven concerts in this series. Symphonic music will be supplied by the Minneapolis Orchestra in addition to that from Cincinnati. These concerts will be given at the Victoria Theater, and the dates will be: Oct. 26, Nov. 9, Nov. 23, Dec. 7, Jan. 11, Jan. 25 and March 1. In this course, besides Miss Jordan, the soloists will be Louise Homer, Paul Althouse, tenor of the Metropolitan Opera Company; Ethel Leginska, pianist; Yvonne de Tréville, coloratura soprano; Jane Noria with her composer-pianist husband, Count G. P. Centenini; Oscar Seagle, baritone, and Richard Czerwonky, violinist.

Civic Music League Series

The Civic Music League, for its second series, offers a splendid course of concerts, to be given at Memorial Hall. This series will bring several great artists to Dayton for the first time. Among these will be Geraldine Farrar, Pasquale Amato, Anna Case, Mischa Elman, the Chicago Orchestra, under Frederick Stock, and the Philadelphia Orchestra, under Leopold Stokowski. The concerts will be given on Oct. 22, Nov. 16, Nov. 29, Dec. 17 and another in January and one in April. The League has also arranged to bring John McCormack for a return engagement later in the season.

The Women's Music Club, the president of which is Mrs. Charles Mendenhall, who as Susan Chamberlin won much fame as a concert violinist, will bring to Dayton Yolando Mero, the famous pianist, for a recital on March 27. The club will have its regular series of concerts and recitals by active members and Mme. Mero's appearance will be the only strictly professional concert arranged by the club.

Three Apollo Club Concerts

The Apollo Club, which was organized by Gordon Battelle, who is also the director of this club of young men, has planned a series of three concerts this year, to be given at the Y. W. C. A. Auditorium. The first will take place on Dec. 2, when the soloist will be John Barnes Wells, tenor; the second on Feb. 17, with Reinald Werrenrath, baritone, and the third on May 25, when the soloist



Left: Gordon Battelle, Founder and Director of the Apollo Club of Dayton. On Right: Mrs. Charles E. Mendenhall, President, Women's Music Club



will be Clarence E. Day, pianist, of this city, who is also the accompanist for the club.

The Singers' Club, made up of some of the young women singers of the city, under the direction of Grant Odell, is planning for a concert early in the spring.

The Fischman Orchestra, under the leadership of Albert Ernst Fischman, and which is made up of amateur musicians, is planning to give a concert shortly after the holidays. This is the ninth year for this splendid organization, which is giving opportunity to many young musicians to study ensemble work.

NOTED PUPIL FOR MR. HUSS

Zimbalist Studying Composition with New York Teacher

Mr. and Mrs. Henry Holden Huss returned recently to their New York City residence, after spending the summer at their residence on the south side of South Mountain on Lake George, resting and preparing new programs for their Western and Southern tours. Mr. Huss accepted no pupils this summer, with the exception of Efram Zimbalist, who studied theory and composition with him and will continue to do so this fall and winter.

Mr. and Mrs. Huss recently gave an artistic musicale at their lovely and picturesque studio, which is a separate building near their cottage. Mrs. Huss sang exquisitely some of her husband's new songs and some old English pieces. With his usual mastery Mr. Huss played two new concert études and a Valse, which he recently wrote respectively for his friends, Godowsky, Rudolph Ganz and Harold Bauer. Babetta Huss sang effectively Tschaikowsky's "Nur wer die Sehnsucht kennt" and one of Mr. Huss's very talented younger pupils did her distinguished teacher great credit with her musical playing of Bach's C Minor Prelude and Fugue, the Gluck-Brahms Gavotte, two Chopin Preludes and Mr. Huss's D Major Prelude and Impromptu.

Hutcheson to Fill Rosenthal Dates with Two Orchestras

The Chicago Symphony Orchestra and the Philadelphia Orchestra have both engaged Ernest Hutcheson as soloist in the place of Moriz Rosenthal, the famous Austrian pianist. Mr. Rosenthal had to cancel his American contracts because, being of military age, he was unable to get his government's permission to leave Austria.

On Nov. 4 Blanche and Irene Ritchie, who are completing their studies in Cincinnati under Bush Foley, will give a concert at the Y. W. C. A. Auditorium, at which they will be assisted by several local artists.

The Civic Chorus will again be under the direction of Arthur Leroy Tebbs, and will give a concert early in the spring.

The Public School Orchestra, which is under the leadership of Conrad Yahreis, will furnish one of the many concerts planned for the closing days of the season.

"SCHERZO."

TRIO ACTIVE IN YORK, PA.

Many Engagements in That Community—High School Orchestra

YORK, PA., Oct. 5.—Prominent York musicians, known as the Philharmonic Trio, form a musical attraction which is scoring a big success in concert work in this city. The trio, which enters upon its third season, is composed of Alfred A. Knoch, violinist; Allen S. Bond, cellist; Walter L. Rohrbach, pianist. A number of engagements have already been secured for the fall and winter season. The trio filled an engagement at the president's reception of the Woman's Club of York, held at the Country Club on Friday afternoon, Oct. 1, and will play at the annual banquet of the York County Bankers' Association at the Colonial Hotel, Oct. 12. Other concert engagements are pending for New Oxford and East Berlin.

Alfred A. Knoch, violinist, is director of instrumental music at the York High School and is in charge of the school orchestra, which this season numbers forty musicians. He is also teacher of a private class in violin instruction. Allen S. Bond, the cellist, will this year complete his course of work with Herman Sandby, first cellist of the Philadelphia Symphony Orchestra. Walter L. Rohrbach is a concert organist and pianist of more than ordinary ability and teacher of a limited number of pupils. G. A. Q.

At the Limestone College School of Music, Gaffney, S. C., a faculty concert will be given by Mrs. Lulu Kurth, Mabel Manning Wedge and Frank L. Eyer on Monday, Oct. 4. Mrs. Kurth is a valuable addition to the faculty.

Harry Stettner, violoncellist, and Irene Stettner, pianist, both of whom studied abroad, will be heard in recital early in January in Columbus, Ohio.

WHEELING GRATEFUL TO UNIVERSITY CLUB

This Body Gives City Its Record
Artist Course—Other Big
Musical Forces

WHEELING, W. VA., Oct. 6.—Following the disbanding of oratorio societies and other musical organizations that had been active in this city in former years, and a lull for several years, during which this city seemed musically transfixed, the University Club, an organization of college graduates, was formed, and to this club Wheeling owes a keener interest in musical artists than it has ever before had in its history.

The University Club has brought artists of world fame here during the past two seasons, and has completed its plans for the coming season. The high spots of musical enthusiasm were reached here in the winter of 1913 when Melba and Kubelik were heard at a joint recital, and again last year at the joint concert of Alma Gluck and Louise Homer, who received the greatest ovation ever given a pair of musical artists in this city.

Enthusiasm is greater for the approaching season than it was in the past two. The University Club's season begins Oct. 25 with a joint recital by Olive Fremstad and Pasquale Amato, after which come, on Nov. 24, the San Carlo Opera Company; Jan. 12, Mischa Elman; Feb. 22, Evan Williams and Marguerite Matzenauer in a joint recital, and on March 12 the New York Philharmonic Orchestra.

It is in a large degree due to the activity of Attorney J. H. Brennan, a skilled pianist, that these artists are being brought here.

George Kossuth, the photographer, for whom practically all the artists who have appeared here have posed, has been and is doing much to stir interest in things musical with recitals held in his studio.

Mrs. Elsie Fisher-Kincheloe, a pupil of James Stephen Martin of Pittsburgh, has contributed much to the enjoyment of local concerts with her rich soprano, and she has been heard by enthusiastic audiences in many other cities of this section.

The musical departments of Mt. de Chantal Academy and St. Joseph's Academy have contributed much not only in the training of singers and instrumentalists, but also in frequent concerts. Mt. de Chantal Academy, in addition to presenting its own pupils frequently, also arranges for the appearances of prominent out-of-town artists. Mme. Chilson Ohrman, soprano, with Armo Deitsch as accompanist, will appear there Oct. 20 in modern French and Scandinavian folk songs, and the appearance some time in January of Fred Morley, pianist, is announced. W. N. B.

Julia Culp Near Firing Line in Germany

After a summer during which she has seen more or less of the horrors of war, Julia Culp, the noted Dutch *lieder* singer, writes her New York manager, Antonia Sawyer, that she is anxious to get back to America, where she will be out of sound of guns. "My husband," she writes, "is attached to the Emperor's staff, and I have been with him a great deal. While I have not been on the firing line, I have been as close as I could get. Naturally, I have been interested in the work of the Red Cross, and I have done all I could to help the wounded and unfortunate. Much of my time has been devoted to the wounded French, Russian and English prisoners. You know I love them all! I have many friends in those countries and I take a delight in doing all I can to help them." In conclusion, Mme. Culp states that she expects to sail some time during October. She will be accompanied by Coenraad v. Bos, the pianist.

Frances Ingram to Sing in "Gioconda" at Chicago Opening

Frances Ingram, the popular contralto, has been engaged for the opening of the Chicago Opera Company's season, with Destinn in "Gioconda." Miss Ingram will sing the leading contralto rôle of Laura.

1915-16 — SEASON — 1915-16

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WHY IS MONTGOMERY NOT MORE MUSICAL?

By JOHN PROCTOR MILLS

[The above question was propounded by MUSICAL AMERICA to the writer who after being asked to prepare a forecast of Montgomery's concert season for the Special Fall Issue, replied: "There is nothing in the way of public concerts here at present. One of the music clubs is without a director and the other's concerts are not open to the public." His answer to MUSICAL AMERICA'S query follows:]

Montgomery, Ala., Oct. 5, 1915.

To the Editor of MUSICAL AMERICA:

Why is Montgomery not more musical? After having taught in this city and studied musical conditions here for the past sixteen years, I have discovered the following existing conditions which any wide-awake reader will note form a great hindrance toward progress along the line of musical uplift, leading to stagnation and not to a good healthy growth, from which any lasting good can come.

First of all, Montgomery boasts of being one of the most "exclusive" cities in the State of Alabama. But the healthy growth of any city is not a thing set apart. It is, instead, a mutual blending of effort and is strictly inclusive from beginning to end.

Secondly, a city's musical growth is greatly enhanced if it has a choral club for male and female voices in which works from the simplest to the more complicated can be studied and given public hearings, and not dealt out to the exclusive few as a thing too rich for the general public's blood. "Pink teas" may help to fool the puny few, but will never give the public a healthy appetite for musical growth and betterment.

How can the earnest musical student grow under the following conditions, none of which are overdrawn, but are taken from real life?

Some Instances

A very ambitious young student with a splendid voice made arrangements with the organist and choirmaster to exchange his vocal participation in two Sunday services for two organ lessons per week and the privilege of practicing on the organ. The first lesson was given and the practice started, when the rector of the church came in very blusteringly. "What do you mean by sitting up there fooling with the organ?" he said. "Don't you know that it is against the rules of this institution?" An explanation followed from the student, but he was warned not to touch the organ in the future. The services of the singer were perfectly acceptable and he stood first in line for a paid position the next season. But Mr. Oily Tongue came along. The student was given to understand that he was perfectly welcome in the choir, but as the newcomer was a member of that denomination they would give him first consideration. Whereupon the student asked for one lesson per week in voice culture under the best teacher in the city, in return for work in two church services per week, but he was coldly turned down.

Another student gave two services per week in another leading church and asked for the use of the organ to practice on, but he was informed that the church could not afford to pay the water bill for the extra usage of the organ. This singer sang there for a year, and the only thing he received for his services was a bouquet of "Coreopsis" (Brown-Eyed-Susans) and a penny post card at Christmas time. Imagine what an expert he became with the pedals, and imagine also the new shoes, clothes and lessons he bought with this almost burdensome amount.

Attitude of Churches

The churches' attitude toward the choir singer here does not tend to make it worth while for one to expend either time, energy or money in the cultivation of a voice. Their argument is: "God gave you the voice and it is your bounden duty to return the favor by giving your services to the church, and singing His everlasting praises." In a letter published in one of our daily papers a few days ago "Churchman" argued that the bells of the old church days saved more souls than the highest salaried soprano in the world today. How's that for musical development?

A piano student was "clerking" in a music store for \$3 per week, paying \$1.25 per lesson for two lessons per week at a well known musical institution. This student was very talented along the line of composition, and so was anxious to get expert advice from the teacher-com-

poser with whom he was then studying. Right in the middle of a lesson Mr. Teacher espied a sheet of paper extending just a bit out of the instruction book, and with a growl and a wild "yank," said to the student, "You don't mean to insult me, a composer who has studied under the best teachers in Europe, with this trash? What do you mean by trying to compose?" The student's answer was, "I am paying you for your time and therefore have the right to ask you any question that I see fit to ask, besides I have the God-given right that any person has, to compose."

In the mean time a song came out from the press, composed by this student, and the music store window had a big display of the song. Mr. Teacher came along shortly after, and informed Mr. Store-Keeper that the composition was stolen from among his manuscripts, and was one of his first compositions.

Musical Exclusiveness

For the past two winters there have been banded together a number of musical persons, pianists, violinists, vocalists and so forth—and every Sunday afternoon they hold a "salon musicale." The writer knowing of this asked the "High Mucky-Muck" why it was that he was never invited to attend these afternoon musicales, saying that he would like to write them up and send the report to a leading music journal to show the outside world what was really being done in a musical way by these splendid players. The answer was *sforzando*, "We have our own little coterie of friends, and so far as I'm concerned, do not care whether my name appears in the columns of your magazine or not. I'm well enough known all over Europe and America, what does it matter to me?"

"But I am paid for gathering musical news, and if I do not send in these news items it will put me in a bad light; then how will they know that I'm doing my duty to the musicians of this city?" was my argument.

When sweet-voiced Alice Nielsen was advertised for a concert here in the spring, a well known pupil of a well-known singing school was asked, "Are you going to hear the concert?" The answer was, "Why, she is *passé*, or else she wouldn't be singing in Chautauquas." Well, I must say, "Sing, on sweet Alice, for there are lots of Ben Bolts listening to your splendid singing, and you are certainly a strong champion of the cause of good music, for which the small towns are thanking you, and are your debtor."

Why There's No Chorus

As to the Choral Society—Montgomery used to have one—why didn't it succeed, you ask? It wasn't a harmony class! Sad, but true. Unless you were a member of the favored clique, your opportunities to be heard as a soloist were not assured, be you ever so talented or ambitious. The president of the club was generally the one who sang the solos (if soprano), the others were handed out to her friends. Not a game of progression.

There is in our midst one musical institution (a one-man affair) that graduates persons in from eighteen months to two years time. The following branches are taught: dancing, stage deportment, dramatic art, voice culture, violin, organ, piano, cello, mandolin and all stringed instruments, cornet and other band instruments.

We have one music store handling sheet music, books and studies. The sheet music department is in charge of one of the pupils of a leading vocal teacher. This is part of a conversation that was overheard by myself:

Examples of Salesmanship

Customer.—"Have you got a copy of this well known Cadman song?"

Clerk.—"No, I never heard of the thing; seems to me if it were any good my vocal teacher would have used it before now."

Here's another from the same source: Clerk.—"If you will leave a copy of the Spross 'Cycle' here, I will show it to my vocal teacher, and if he likes it, why I'll order a copy for stock." Don't you

think the publishers need this mighty judge on their staff?

The manager of this music store is a member of the Board of Commerce and I believe a Rotarian, which we might term "The Masonry of Business Building." His attitude toward building a city musically may be gained from the following: The Damrosch Orchestra was here in April, and tickets for the concert were on sale at this store. MUSICAL AMERICA's correspondent here called upon Mr. Manager, asking for a correspondent's ticket, but was politely informed that, as long as he (Mr. Manager) had anything to do with tickets, no "foreign paper" should ever be shown the courtesy of a ticket. But your representative argued that this was the greatest musical paper in America and that it found its way to all parts of the world, and that it would put us on the "musical map" before the eyes of the world. "This is not a matter for the outside world to know, but is of local interest," was Mr. Manager's reply.

No Interest in Local Composers

A local composer had a number of his published compositions sent from the publisher's to this store, but they were not put on display, so he asked the reason why, saying that you could not expect buyers to see a thing which was not shown to them. The retort was, "Well, we have so many standard things, which the people know of, that they don't care anything about works of a local composer." The situation in a nutshell is this: The composer and teacher had refused to sign a contract which would bind him not to buy a thing from any other source than this store, which caters mostly to one edition.

The interest taken in Montgomery's music students by their parents may be summed up from the following: Hardly one parent out of a dozen ever attends a

student's recital at the teacher's studio. Pupils are allowed to follow their own feelings as to whether they shall attend these recitals or not. The greater portion stay away if they do not appear on every program. Others positively refuse to play, and are upheld by their parents in this. Many young students are left in charge of the colored nurse to see that they practice.

Few pianos in Montgomery are tuned every six or twelve months, and many go from two to four and five years. How can a pupil's ear be trained to perfect tone production?

Education Limited

Few students ever attend recitals given by other students when open to the public. Students of voice, violin and piano seldom attend a concert, even by a great orchestra, even when the opportunity presents itself. Their education is limited simply because they do not hear music in all of its branches, hearing but the one instrument that they are studying.

Few persons here ever read a musical newspaper or articles pertaining to music (this includes students).

Students of voice culture here seldom read poetry; they cannot recite or read aloud a poem with feeling and understanding. How can they convey a word picture to an audience, even though it be interwoven or decorated with melody. They try to produce the same quality of tone on every word, when every musical word picture is made up of light and shade, just the same as an oil or water-color painting. Now this is not the fault of the students, but of their instructors, and not a matter of dollars and cents, but of common sense.

These, then, are the reasons why Montgomery is not more musical.

Very truly yours,

JOHN PROCTOR MILLS.

OPENING OF BISPHAM SEASON

Mount Vernon to See His Enactment of Beethoven First

Mount Vernon is to have the first opportunity of seeing David Bispham's characterization of Beethoven. Mr. Bispham will appear there as the great composer in "Adelaide" on Oct. 15 and 16, under the auspices and also in the auditorium of the Westchester Woman's Club.

The series of special performances at the Harris Theater, New York, at which Mr. Bispham will present "Adelaide" and "The Rehearsal," includes performances on the afternoons of Oct. 21, 22, 24, 25, 26 and 31, and on the evenings of Oct. 24 and 31.

In "Adelaide" will be given several Beethoven pieces, including his song of the same name, The Romance in F, "Joyful and Sorrowful" and the "Moonlight" Sonata. In "The Rehearsal" there will be given numbers from the pens of several of the best known English, French, Italian and American composers.

Former Dean of De Pauw University to Make Concert Tour

James Hamilton Howe, pianist, organist, composer and lecturer, has returned to the musical arena in Seattle, Wash. For ten years he was the dean of the De Pauw University, where he founded

the Alpha Chi Omega musical sorority. From De Pauw he proceeded to California, where he was active in music for five years. After the San Francisco fire, he removed to Seattle, where he resumed his teaching, playing and conducting. He has figured in 1000 concerts. Dean Howe is about to tour in piano and organ programs and lectures. His headquarters are at the Hotel Burlington, Seattle.

Liszt's Encouragement of Saint-Saëns

"I first saw Liszt in Paris in 1854," Saint-Saëns has said, "and I was then a young fellow of eighteen. I probably heard him at the house of my teacher, Seghers, and the impression was so powerful that I at once completely changed my style of playing. About two years later I saw him again in Paris, played to him my first Concerto and my first Mass, and he gave me priceless advice. Then I met him in Germany at a critical moment of my career. I had been working for a long time at my 'Samson et Dalila,' yet without much encouragement from those about me. I began to doubt, felt exhausted, and was determined finally to bury my plan. Then Liszt entered into the breach. He wouldn't hear of my giving up the opera, encouraged me, and said: 'Finish your opera and I undertake to get it performed.' And that is how 'Samson et Dalila' was first given on German soil, at Weimar."—*The Etude*.

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FESTIVAL TO OPEN NEW JERSEY CELEBRATION

President Wilson and Other Notables to Attend Concert Which Inaugurates Ceremonies of Newark's 250th Anniversary—Program to Be Composed Entirely of American Works—Prize Cantata Contest—Chorus of 3000 in Final Concert

Emil Hofmann Offers His Recital Hall for Metropolitan Debuts of Young Artists—Lyric, Orpheus and Arion Clubs Actively Resume Choral Work—Vocal Soloists for Newark Symphony—Noted Artists in Individual Recitals

NEWARK, N. J., Oct. 1.—From the manager's standpoint this season of musical activity promises to surpass in importance almost every season for a decade at least. The artists already announced for Newark are from the highest ranks in the world of music, and the activity of the local organizations indicates an upward surge that is most commendable.

Of prime importance in considering the proposed activities here is the second Music Festival under the auspices of the Newark Music Festival Association, which came into being last season. Spurred on by the success of last May, the members of this big choral body are ready to resume rehearsals on next Wednesday evening in the Burnett Street School auditorium, again under the direction of C. Mortimer Wiske, whose efforts last year contributed much to the splendid results achieved financially and artistically. Seen in the office of the Music Festival Association in the Wiss Building a few days ago Mr. Wiske outlined the association's plans to a MUSICAL AMERICA writer as follows:

Outline of Festival

"It is the intention of the association to make this season's festival one of the greatest ever held in the United States. Last year we gave three concerts and cleared over \$5,000. We had a chorus of 1200 voices and an orchestra of over 100. We selected a soloist from the ranks of the local singers, in open competition, and she was a good one. And, what is more important, we awakened Newark to a realization of the fact that its people are appreciative of good music.

"Here is a list of applications for membership in the chorus that includes many names new to us; here are letters, hun-

Music on Newark's Calendar

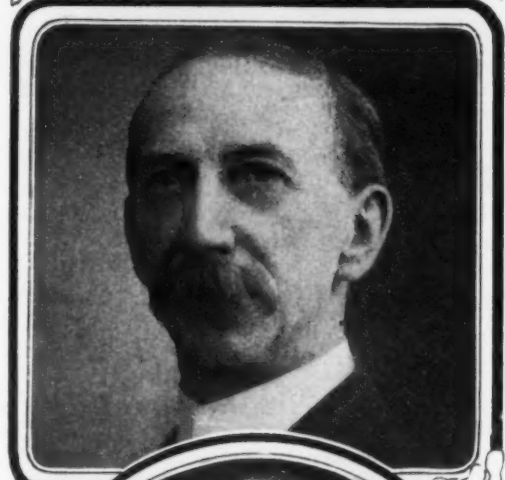
May Festival.
Concerts of Three Choruses.
Symphony Orchestra's Programs.
Musicians' Club Musicales.
Two Artist Courses.
Many Separate Artist Recitals, etc.

dreds of them from new people, inquiring about the festival. And, besides," laughed Mr. Wiske, "just notice how the local managers are bringing big artists to Newark. I'm glad of that, for it stimulates interest in good music and that's just what we shall give the people.

\$500 for Cantata

"In this season's prize contest we have offered to the successful competitor \$500 for the best cantata submitted. It is to be written for solo voices, chorus and orchestra and we shall perform it under the composer's direction. The competition closes Oct. 15.

"The festival this year will be in conjunction with the celebration of Newark's 250th anniversary, for which the city has arranged to expend \$250,000. In fact, we shall inaugurate the city's celebration. The program will be entirely made up of works of American composers, and we expect to arrange to have the various com-



Three Musicians Who Are Giving Impetus to Newark's Artistic Advancement. Above, Emil Hofmann, Baritone, Who Suggests Newark as Place for Metropolitan Debuts. Center, C. Mortimer Wiske, Conductor of Festival. Louis Arthur Russell, Conductor, Oratorio Society

posers conduct their own numbers. This will be a big night, as the President of the United States and other notables are expected.

5000 Children in Chorus

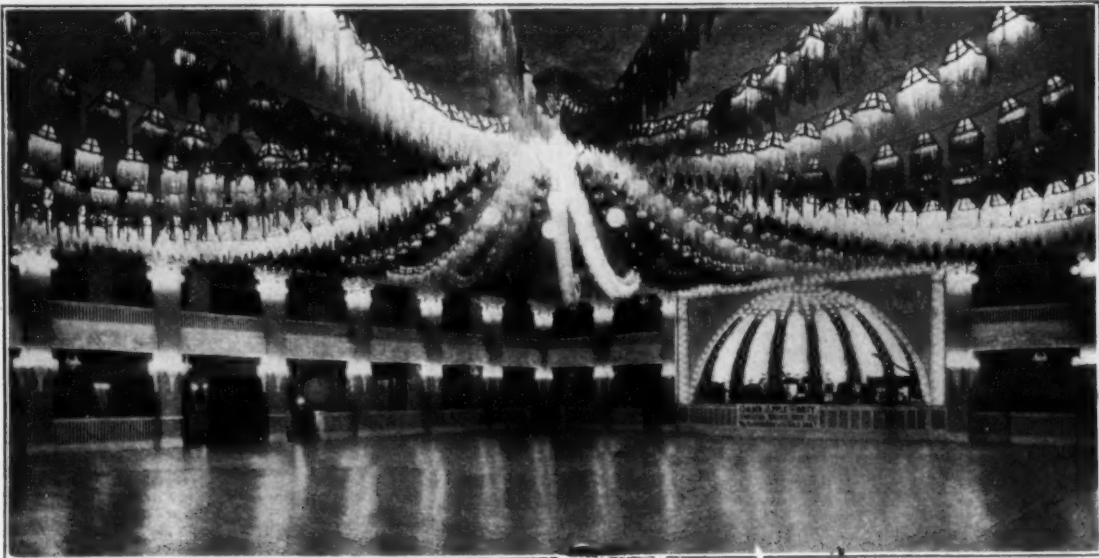
"The first festival concert will be on Monday evening, May 1. On Tuesday evening the program will be performed by a chorus numbering about 5000 children from the public schools, under the direction of Louise Westwood, Supervisor of Music in the schools. The children will have their own orchestra recruited from the various school orchestras and they will perform the entire program. Wednesday afternoon will be devoted to a symphonic concert with soloists of prominence, and the evening will bring the so-called 'Opera Night,' with great artists as soloists.

Choruses of Three Cities

"On Thursday there will be another matinee performance and in the evening we shall give a performance of the Berlioz Requiem with a chorus augmented to 3000 voices and with four brass bands aiding the orchestra. We shall take the Paterson and Jersey City choruses to Newark to assist in the performance. You see," concluded this energetic person, "in the language of the cartoonist, I have 'nothing to do till to-morrow!'"

Frederick Sommers has been bringing to Newark artists of the highest rank, and his plans for this season include a recital by Mischa Elman on Oct. 11; a concert by Melba and Beatrice Harrison on Oct. 27, and a recital by Fritz Kreisler on Jan. 14. All these will be given in the Palace Ballroom, which seems rapidly becoming the home of the more important musical events in Newark. Mr. Sommers has also been negotiating with one of the great symphony organizations of this country.

Emil Hofmann, the operatic baritone, has decided to open his Recital Hall for some musicales at which the younger generation of artists will have its opportunity of a Newark hearing. It is Mr.



Palace Ballroom Becoming the Home of the More Important Newark Concerts



Dr. Arthur Mees, Conductor, Orpheus Club

Hofmann's theory that debuts in recital may be made under Metropolitan conditions in Newark, as well as in New York and for considerably less expense. Recital Hall has already been proved an excellent place for recitals of the *intime* kind.

Last season Mr. Hofmann was the manager of the monster benefit for the Church of Our Lady of Mt. Carmel. Luca Botti, who was one of the artists, has arranged another concert for the same church, and it will take place on Oct. 31, in the Newark Theater and will enlist the services of Mr. Botti, Andres de Seguro and Miss Siudzin, a dramatic soprano, who has just arrived in America. Giulio Gatti-Casazza, general manager of the Metropolitan Opera, has signified his intention of attending the performance and it is hoped to have him bring Enrico Caruso as his guest.

College Women's Benefit

Under the auspices of the College Woman's Club of Essex County, Mme. Johanna Gadske will give a recital in the Palace Ballroom on Oct. 21, for the club's scholarship fund. Last season Schumann-Heink's recital netted the club a considerable sum and the club this season determined to adhere to its new policy of bringing famous artists, instead of performing amateur plays.

John McCormack, the tenor, will give a recital in Palace Ballroom on Tuesday evening, Nov. 23.

The Orpheus Club, under Dr. Arthur Mees, has resumed rehearsals and will give two concerts in Wallace Hall during the season. The soloists are not yet announced.

Mr. Woodruff's Chorus

In speaking of the activities of the Lyric Club, Mrs. Jay Ten Eyck, the president, stated that the club (over 100 women's voices and one of the best equipped and trained organizations of its kind in America) would give its usual two concerts and that the conductor would, of course, be Arthur D. Woodruff, who has been directing the chorus since its formation. No definite arrangements as to soloists have yet been made.

The Newark Symphony Orchestra, of which Wallace M. Scudder is president, will give two concerts in the Palace Ball-

room this season. This orchestra, a development of the old Eintracht Orchestra, has been under the leadership of Louis Ehrke since its formation last year. There will be vocal soloists instead of instrumental players, as formerly was the custom.

Arion's Conductor

The Arion Society this year will give two concerts as in past seasons. The conductor will again be Johannes Werschinger, who was engaged last season to fill the vacancy caused by the absence of Richard Trunk, who is now in Germany. The first concert will be on Nov. 24.

The Musicians' Club will give its usual series of six musicales. There will be a series of artists' concerts (the seventh season) in Eliot School, under the direction of Charles Grant Shaffer, who is the husband of Dora Becker, the eminent violinist.

GEORGE A. KUHN.

WEEK OF SAN CARLO OPERA

Eight Productions Successfully Given in Baltimore

BALTIMORE, Oct. 2.—The San Carlo Grand Opera Company, with Fortune Gallo, impresario, gave eight successful productions this week at the Academy of Music. The repertoire included "Rigoletto," "Carmen," "Barber of Seville," "Aida," "Lucia di Lammermoor," "Cavalleria Rusticana" and "I Pagliacci," "La Traviata" and "Il Trovatore." The operas were presented in a style that pleased the many music-lovers who were in evidence throughout the entire engagement. The casts were selected with care and each group of singers entered into the interpretations with a spirit that brought the fullest recognition.

Among the principal singers were Maria Fara, Mary Kaestner and Sophie Charlebois, sopranos; Elvira Gentle and Stella da Mette, mezzo sopranos; Emmanuel Salazar and Giuseppe Agostini, tenors; Millo Picco and Giuseppe Battistini, baritones, and Pietro Debasi, basso. Fulgenzio Guerrieri, the conductor, proved his musicianship in each performance. The chorus did its work effectively.

F. C. B.

Grace Brune-Marcusson Tours Ohio in October

CHICAGO, Oct. 4.—Grace Brune-Marcusson, the Chicago soprano, will open her present season's tour with a song recital at Newark, Ohio, on Oct. 15. She will tour the State extensively, giving recitals in a number of the principal cities, which will occupy her for the entire month. She has arranged an interesting and artistic program and has chosen as her official accompanist Katherine Reiplinger, who will make the tour with her.

M. R.

William Wheeler to Tour Middle West

William Wheeler, the popular tenor, has been engaged for a tour through the Middle West from Oct. 18 to Nov. 5. His numerous concerts for the coming months include also hearings in Springfield, Mass., on Dec. 5; Flushing, N. Y., Jan. 5; soloist at the Schumann Club, New York, Jan. 10, and Lowell, Mass., Jan. 25. He also has been engaged for an appearance at Williams College.

The recent special performances of "Parsifal" at the Prince Regent's Theater in Munich, which took the place of the annual Wagner Festival, were a complete success financially.



A. A. Van De Mark

First All-American Series for Lockport in 1916-1917

A. A. Van De Mark Inaugurates Practical Campaign for Native Artists Which He Hopes Will Be Adopted by Local Managers Throughout the Country—An "American Day" to Create Nation-Wide Publicity for the Cause—John C. Freund's Example Made the Movement Possible

LOCKPORT, N. Y., Oct. 6.—When A. A. Van De Mark was asked one day how he had built up his remarkably successful concert course in Lockport, he replied:

"The secret can be told briefly in three chapters:

"First Chapter—I told the good folks of Lockport that I would bring to them the greatest artists in the world. Result: Called a fool and silly dreamer.

"Second Chapter—I tried to look cheerful, and got busy.

"Finale—I won. Everybody wore a smile and whispered: 'Who would have thought it possible.'"

In other words, he converted the small city of Lockport into one great family of music-lovers. There were competing concert courses in Buffalo, but a short distance from this city. But Mr. Van De Mark never listened to those who had failed in accomplishing the task he was tackling. He was too busy in mapping out his own plans. The more people pitied him, the broader grew his smile.

Result of Efficiency

His success was not merely an accident, but the inevitable result of efficiency. Lockport was not only placed on the musical map by the "man who dared," but, like Boston and Minneapolis through their orchestras, like Bethlehem and Worcester through their music festivals, this small city up the State became known as a staunch supporter of the best music. World renowned artists, such as Schumann-Heink, Homer, Nordica, Ruffo, Tetrazzini and our foremost symphony orchestras, appeared in Lockport. And Mr. Van De Mark's fellow managers were amazed at the sight of the large and artistic volume in which each season's course was heralded.

"I served my apprenticeship days long ago," relates Mr. Van De Mark, "but feel that only now am I in a position to commence constructive work which I hope will have a national significance. Like John C. Freund, editor of MUSICAL AMERICA, I also have been dreaming of the time when I could be of real help to America's musical cause and to America's own artists. However, had it not been for Mr. Freund's stirring campaigns throughout the land, I suppose I would still be musing over my plans and waiting for a more opportune time.

Vision from Mr. Freund's Appeal

"Then came the enthusiasm which Mr. Freund's appeal created among all musicians and music-lovers. To me it brought one of the greatest visions of my life. At once I grasped the message of the times, and set to work on the final plans for what I believe is the first all-American concert series in the musical history of our country."

Here Mr. Van De Mark, pointing to the long list of celebrities who have appeared under his management, remarked:

"All this work was but an introduction to the American Concert Series which I am arranging for the season, 1916-1917. I must win and feel that I will, for now I am not building a merely local institution, but laying the foundation of what will eventually stand for the materialized 'Musical Independence of America.'"

"It is not a case of 'perhaps,' but an issue of 'must.' The first American concert series will, I am sure, be the beginning of a new epoch in the musical development of this country, for, mark my words, I'll not stop with its local success."

As to the aim and mission of his

unique undertaking, Mr. Van De Mark brought forth the following points:

"Musical America's" Work

"Without the preparatory work of the American musical journals, most of all MUSICAL AMERICA, my undertaking could not be thought of. The time is now ripe for action on a large scale and in a bold manner. Our worthy American artists have proved their splendid ability wherever and whenever they have had a fair chance to compete with visiting foreign artists. The shaping of America's musical destiny is fairly divided between our educational institutions, music clubs and concert managers.

"On my first American Concert Series will be represented the best of our musical profession. Every one of the artists who will face my critical audience will be actually an artist and not merely by reputation. They must bear the brunt of responsibility, for, after all, eulogies, pleas, addresses and conventions are merely like a pat on the shoulder or a word of good cheer. The thing that will give the American artist the scope and power which he is seeking in the musical world, will be the systematic proving of his own unquestionable merit.

"The staunch music-lovers of Lockport will stand by me in this movement. They realize that the time is opportune for some manager to make a beginning, and now that I have done so, they will lend a helping hand. To convince you of their loyalty and enthusiasm let me tell you what the city of Lockport will do toward celebrating the inauguration

LUCKSTONE VISITS ITHACA

Teacher Addresses Conservatory and High School Students

ITHACA, N. Y., Oct. 5.—Isadore Luckstone, the well-known vocal teacher and coach, spent the past week in Ithaca and was warmly welcomed by all musical circles, including both university and town people. He spoke twice before intelligent and knowledge-seeking audiences, the first time before the students of the Conservatory of Music and the second before the faculty and students of the High School.

In his talk to the High School students Mr. Luckstone described the vocal cords and all the parts that come into action in singing. Mr. Luckstone paid a high tribute to the music work being done in the Ithaca High School. Special mention was made by Mr. Luckstone of the great intelligence which he finds among the music students in Ithaca, which is largely due to the excellence of the teachers and the opportunity for hearing the best music. E. M. B.

New Orchestra Formed in Brooklyn

Interest has been awakened in Flatbush, Brooklyn, over the organization of an orchestra by Frank J. Spaulding. Already thirty members have been enrolled and arrangements made to rehearse Monday

of the first American Concert Series in a befitting and impressive manner.

Stimulus of "American Day"

"The day will be known as 'the American Day.' Prominent concert managers from all over the land will be invited to attend the convention, which will be held during the forenoon. At this gathering a strong appeal will be made by leading men and women of the profession that they pledge their support to this movement, and prove by deeds such as my own American series that they will reach out a strong hand to the American artist.

"During the afternoon addresses will be given by some of the celebrated men and women in the musical life of this country. The nation-wide publicity which this event will attract will give the messages of these leading men and women a thousand-fold echo, and from Atlantic to Pacific should be felt this pleading for the musical uplift of America. You see, we must forcibly bring home our argument that this is not a movement for individuals, nor for certain societies or single communities, but the awakening of an entire country to the elevating influence of good music.

"In the evening of our 'American Day' will be held the first concert of the American series, and we'll wind up the affair befittingly with a banquet such as the good city of Lockport has never seen before. This is a big venture, and you may be certain that it will be carried out in a big way.

Must Create a Vogue

"We must not wait until the demand for the American artist comes as a result of the general awakening of the public consciousness. As the foreign artist, through his managers, was made the vogue in the past, so the American artist's cause must be taken up by managers and the press all over the country, and so brought before the public as to start the people craving for the art of their own children."

Answering a query as to whether his strongest motives in the propaganda were not those of patriotism, Mr. Van De Mark remarked:

"I admit that there is a good bit of patriotism involved, but let me assure you that the main motive is that of faith. I have faith in the American artist, for throughout many years they have proved to me their worth and character, and I am fully convinced that when they have become the vogue that field which was created by our managers for the foreign artists will eventually bear bountiful harvests for the present and future generations of American artists."

day nights in the Sunday school room of All Souls Church. The musicians, practically all Brooklyn men, will be under the direction of Albert C. Buschner, who formerly conducted the Arion Orchestra, the Harmony Orchestra of Manhattan and the Phil-Lyric Orchestra of East New York. Plans for a concert tour, it is said, are being discussed. Mr. Spaulding, the organizer, is a cornetist and has been identified for a number of years with the city schools. G. C. T.

Mr. von Warlich to Do Ambulance Work Before Tour Here

Word has been received from Reinhold von Warlich, the basso cantante, that he has again been called to the service of France. Although a Russian, Mr. von Warlich served several months on the French front at the beginning of the war. Having placed his services at the disposal of the Red Cross of Tunis, he has this time been called to do special relief ambulance service in his own motor car. This prevented his taking passage on the Rochambeau, for which he was booked. He will now arrive early in November, and under the management of Catherine A. Bamman and Avery Strakosch, will be heard in concert.

Tullio Voghera, the Italian conductor, has been engaged for the Stockholm Royal Opera.

FOUR FINE CONCERTS FOR TEXAS COLLEGE

Southwestern University to Hear
Noted Artists—Recitals by
Dean Manchester

GEORGETOWN, Tex., Oct. 5.—An exceptionally fine group of artists is represented on the list of attractions for Southwestern University this year. This will be the second season of the artist concert series.

The inaugural event, on Oct. 14, brings Marguerite Dunlap, the contralto, in a song recital. A joint recital by Harry Evans, basso-cantante, and Otto L. Fischer, pianist, is scheduled for Dec. 9. On Feb. 14 comes the star offering in the shape of the Flonzaley Quartet. The concluding event, on Feb. 25, brings the Fuller Sisters, in their recital of early folk songs.

In addition to the series of recitals and concerts Arthur L. Manchester, dean of fine arts, will give a series of six lectures on musical appreciation under the auspices of the Music Study Club. These lectures will be open to the public and will be fully illustrated. Mr. Manchester will also give two lectures before the same club on "The Opera Before Gluck" and "The Classic and Romantic Schools."

STRONG SERIES FOR HOLYOKE

Chamber of Commerce Brings Stars to
Massachusetts City

HOLYOKE, MASS., Oct. 5.—The concert committee of the Chamber of Commerce has arranged a fine concert course for the coming season, and expectations are that it will receive the same loyal support given its predecessors.

The opening concert takes place on Nov. 5, and will be given by the New York Philharmonic Orchestra under the direction of Josef Stransky. Maximilian Pilzer, violinist, will be the soloist. On Jan. 18 Percy Grainger is the attraction, and Margarete Ober will give a recital on Dec. 7. Another singer to participate is Paul Althouse. The first of the concerts will be given in the City Hall; the others will be in the High School auditorium.

Helen Stanley, former prima donna of the Century Opera Company, who is to divide her activities this season between the Chicago Opera Company and the concert field, has been engaged to sing in Cleveland on Dec. 16 under the auspices of the Harmonic Society. Early in February the soprano will fill a series of engagements in Texas.

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SYRACUSE ASSURED OF A NOTABLE FESTIVAL

Director Ward Has More Ambitious Plans Than Ever Before for the 1916 Event—Faculty of College of Fine Arts Strengthened—Artist Concerts to Be Given Under Auspices of Morning Musicals and A. Kathleen King, Local Manager—Symphony Orchestra to Continue Its Concerts at Popular Prices

SYRACUSE, N. Y., Oct. 9.—In a forecast of the musical year, in Syracuse, the plans for the annual Festival assume large importance. For the 1916 event the officers and directors of the Central New York Music Festival Association have already obtained the required number of guarantors, save for three or four who will be available whenever needed. Director General Tom Ward plans to make the chorus better than it ever has been before and has elaborate plans for strengthening the other features.

"It would be a serious mistake to let a year go by without a festival," said Mr. Ward recently. "When it was feared that there might be a possibility of such a thing, letters came from all over Central New York deploring the prospect. There will undoubtedly be more interest in next year's festival than in that of any preceding year. The people are beginning to awaken to the fact that Syracuse is coming into its own as a musical center and they believe that the work which has been started should be continued."

Mr. Ward expects to be able to obtain the services of several leading opera singers as soloists. He hopes to make the oratorio night of the Festival particularly impressive.

New Faculty Members

The College of Fine Arts of Syracuse University will have two new faculty members in its vocal department this season, Frank Ormsby, tenor, of New York, who succeeds Harold L. Butler as director of the department, and Francis S. Humphrey, baritone, of New York, who takes Reginald Billiu's position. Mr. Ormsby, as tenor of the Rockefeller Church, which position he will continue to hold, and as a concert singer of prominence will add much distinction to the musical element of the city.

The Morning Musicals will begin its season Oct. 20. The soloists for the usual three evening concerts are Ethel Leginska, pianist, Nov. 15; David and Clara Mannes in sonata recital, Jan. 13, and Margaret Keyes, contralto, March 6. There will be twelve morning recitals. Florence G. Hartmann has been appointed chairman of the vocal committee.

The New York Philharmonic Orchestra, with Francis Macmillen, violinist, as soloist, will be presented by the Morning Musicals on Nov. 3.

Local Manager's Plans

A. Kathleen King has accepted the local management of three performances of operas, "Aida," "Tales of Hoffmann" and "Carmen," in which the San Carlo Com-



No. 1—George Van Deusen, Organist, of Syracuse. No. 2—Gertrude Woodhull Dudley of the Salon Musical. No. 3—Frank Ormsby, Who Will Head the Vocal Department of the College of Fine Arts, Syracuse University. No. 4—Mrs. M. H. Knapp of the Salon Musical.

pany will appear the last of October, at the Weiting Opera House.

Great credit is due Miss King for the splendid concert series she has arranged. She will bring Mischa Elman in recital in January and the Minneapolis Orchestra in February.

The Syracuse Symphony Orchestra, of which Kendal D. V. Peck is president, has not yet concluded plans for the winter. The orchestra has been engaged for several of the Morning Musical recitals and will probably continue its Sunday afternoon concerts at popular prices.

The Salon Musical, of which Mrs. Charles E. Crouse is president, plans to give two guest concerts and twelve afternoon musicales, each program to be arranged by an active member of the club. Six of these recitals will be study programs. Gertrude Woodhull Dudley and Sally Hozard Knapp compose the com-

mittee in charge of this season's work. The first evening musicale will take place at the home of Mrs. John G. Hozard, Oct. 15. The program will be given by Diff Garrison, pianist; Frances Humphrey, baritone, and Cordelia Jannaris, soprano.

The Syracuse Arts Club, of which Harold L. Butler was president, will not continue another season.

Organists' Recitals

George Van Deusen, organist of St. Paul's Episcopal Church, has arranged an interesting series of recitals to be given on the new organ which will be installed the latter part of October. At the inaugural recital, Nov. 10, the well known organist, J. Fred Wolle, will be heard for the first time in this city. This recital is given under the auspices of the Central New York Chapter of the Amer-

ican Guild of Organists, and there will be forty or fifty visiting organists for whom the Church Society will give a dinner before the recital.

Later in the season Arthur Hyde, organist, of New York, will be heard in recital, as will also David Williams, organist of the Church of the Holy Communion, New York.

During the season Mr. Van Deusen plans to give short organ recitals after vespers. At the Lenten services the usual number of cantatas will be heard at vespers, among them "The Seven Last Words of Christ," by Dubois, with augmented chorus, and William Wheeler, tenor, and Mr. Schofield, baritone, of New York, soloists. The work will be conducted by George Van Deusen, and Charles Courboin, organist of the Baptist Church of this city, will be at the organ.

LAURA VAN KURAN.

FREMSTAD OPENS UTICA SERIES

W. A. Semple Offers Fine Attractions for His Concert Course



W. A. Semple, Concert Manager of Utica, N. Y.

UTICA, N. Y., Oct. 8.—Olive Fremstad and David Hochstein, with Ellmer Zoller at the piano, opened the concert course of W. A. Semple on Oct. 6 at the Armory, before 1000 persons. The next concert, on Nov. 10, will be given by Lois Ewell, John Barnes Wells, Mary Jordan and Henri Scott.

Further programs in the course will be provided by Francis Macmillen, Paul Reimers, Lucy Marsh, Elsie Baker, David Sapirstein, Christine Miller and Paul Althouse. To subscribers who secure sea-

son tickets in advance Mr. Semple gives the privilege of the first choice of seats. A limit is placed on the number of season tickets sold, thus assuring the holders of these tickets of the best seats.

Boston Organist Returns from Recital-Giving in San Francisco

BOSTON, Oct. 4.—Frank Stewart Adams, the Boston organist, has returned from the Panama-Pacific International Exposition. Mr. Adams was one of the Boston organists who performed at the Exposition, giving a series of five organ recitals at Festival Hall. One of his programs of particular interest was devoted to native American composers, containing works by Edward MacDowell, Samuel B. Whitney, Arthur Foote, Everett E. Truette, Ralph Kinder, Arthur Bird, Russell King Miller, Harry Alexander Mathews and Ernest Kroeger. Mr. Adams is organist at the First Parish Church in Harvard Square, Cambridge, Mass. He was graduated from the New England Conservatory of Music.

Gustav L. Becker Gives Piano Recital at Bucknell University

LEWISBURG, PA., Oct. 10.—Gustav L. Becker, the New York pianist and teacher, gave the first of a series of recitals and concerts to be given here under the auspices of the musical faculty of Bucknell University. Before each number he gave a short talk regarding composer and composition. Mr. Becker received spontaneous and enthusiastic applause and after the lecture-recital a crowd of the listeners gathered around him to express their satisfaction. This decided success encouraged Mr. Becker to make more in the future of his pianistic abilities in combination with lecturing, or, at least with explanatory talks.

PLAN KENTUCKY FEDERATION

Louisville Music Teachers Start Movement for State Organization

LOUISVILLE, KY., Oct. 7.—Steps toward an organization of a State Federation of Music Teachers in Kentucky were taken at the first meeting of the year of the Louisville Music Teachers' Association last evening, when Caroline Bourgard, supervisor of music in the public schools, was authorized to communicate with other supervisors toward that end.

The standardization of music in the public schools and other achievements of the association during the last year and the outline of work for the coming year were discussed and standing committees were appointed.

H. P.

Mr. Elser Announces Recitals of Four of His Artists

Maximilian Elser, Jr., president of the Booking and Promoting Corporation announces approaching New York concerts by Olive Fremstad, Ernest Schelling, Francis Macmillen and by May Peterson. Miss Peterson is under the management of the Music League of America. Mme. Fremstad will be heard in recital at Aeolian Hall on the afternoon of Nov. 4. Mr. Schelling's matinee recital at Carnegie Hall, on Nov. 17, will be the pianist's first regular appearance in New York in two seasons. After a tour, Mr. Macmillen will come into New York for his recital at Aeolian Hall on the evening of Oct. 25. May Peterson's recital will be given at Aeolian Hall the afternoon of Oct. 28.

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SYMPHONY, CHORAL AND CHAMBER MUSIC FOR SPRINGFIELD, MASS.

City Well Supplied by Its Own Organizations—Attractive Concerts by Visiting Artists Also Announced—Schubert Male Choir and Springfield Orchestra to Alternate in Auditorium Series—A Concert by Belgian Artists

SPRINGFIELD, MASS., Oct. 8.—With no less than five musical events of importance scheduled for October alone, the concert and recital season opens with a flourish. This month will also inaugurate the first of a series of four concerts of chamber music. November will see the beginning of the Sunday afternoon concerts in the Auditorium when the Schubert Male Choir and the Springfield Symphony Orchestra will alternate, this series continuing until the last Sunday in March. The only artist thus far booked for November is Melba. In January Horatio Parker will be here for two lectures.

Besides these events, there will be the usual concerts by the Orpheus Club, and the Springfield Musical Festival Association will begin chorus work at an early date in preparation for the annual May festival. John J. Bishop continues as director of both organizations.

The first concert in the Auditorium is to be given by the "Esperanza," for Belgian sufferers. The artists, who recently arrived from Belgium, are Mlle. Belloy, soprano of the Antwerp Opera House; Gabrielle Radoux, pianist, of the Royal Antwerp Conservatory; Daisy Jean, 'cellist of the Royal Brussels Conservatory; Jan Collignon, first bass-baritone of the Antwerp Opera; August Theelen, baritone, Royal Antwerp Conservatory and Willis Flanagan, tenor, of the Milan Opera Company. Mr. Flanagan is a Springfield man and it was through his efforts that the concert was arranged.

John McCormack will sing in the Auditorium, Oct. 12, under the local management of John Dwight.

On Oct. 27, David Bispham and his company will sing "Adelaide" in the Court Square Theater, under the local management of W. F. A. Engle. Mary Garden is scheduled to sing in the Auditorium on the following night, Oct. 28, under the management of George F. Kelly of Hartford, Conn.

Chamber Music

The four concerts of chamber music that have been arranged by Julia Rogers will be played in the Women's Clubhouse by Boston Symphony Orchestra artists. The announcement of these concerts has met with a quick response, for the season tickets for this series, limited to 300, were all sold a month in advance. The first concert will be given, Oct. 20, the players being Henry Eichheim, violinist; Heinrich Warnke, 'cellist, and Buchanan Charles, pianist. On Nov. 20, Mme. Antoinette Szumowska will give a piano recital. Messrs. Charles and Eichheim will play on Jan. 15 and the concluding concert, on Feb. 20, will be given by a string quartet composed of Messrs. Eichheim, Theodorowich, Ferir and Warnke.

The Sunday afternoon concerts in the Auditorium, under the management of the Y. M. C. A., which proved so successful last season, will be opened on Nov. 7 by the Schubert Male Choir, with Lenora Sparkes as soloist. On Dec. 5, "The Messiah" will be sung by a mixed chorus of 100 voices, with organ and orchestral accompaniment. The closing concert will take place on March 26, with the Schubert Male Choir and Lucy Gates. Arthur D. Turner, who organized and directed the Schubert Male Choir last season, will continue as director for these concerts.

The Springfield Orchestra

The Springfield Symphony Orchestra will give the first of its concerts in this series on Nov. 21. This orchestra will play for five concerts, under the direction of Emil K. Janser, whose skilled leadership has brought it to a high degree of excellence. There are fifty musicians in this orchestra. The soloists who will appear with it are Ethelynde Smith, soprano, of Boston; Rosina Van Dyk of the Metropolitan Opera Company; Myrna Sharlow of the Chicago Opera Company and Arnold R. Janser, 'cellist, of this city.

Mme. Nellie Melba will sing in the Auditorium on Nov. 9, under the manage-

ment of C. A. Ellis of Boston. Edward H. Marsh of this city is in charge of the local arrangements. Horatio Parker comes first on Jan. 4 and again on March 7, under the management of the Tuesday Morning Music Club. His first lecture will be on "The French Opera" and the subject of the second will be "Modern French Orchestral Music." Attendance at these lectures will be limited to members of the club and invited guests.

Two Possibilities

There is a possibility that the Boston Symphony Orchestra will play here this season, after an absence of two years. It is also possible that a series of organ recitals with leading singers as soloists will be arranged later. The new municipal organ in the Auditorium, which was dedicated last May, offers an excellent opportunity for concerts of this kind.

T. H. PARKER.

WILHELM AUGSTEIN RESUMES WORK IN NEW YORK STUDIO



Wilhelm Augstein, Prominent New York Vocal Teacher

Wilhelm Augstein, the New York vocal teacher, has returned from his summer vacation and has resumed his teaching at his studios at the Metropolitan Opera House. Mr. Augstein is known as the exponent of the school of the late Frank King Clark, with whose studios he was connected several years, assisting in the lessons given by Mr. Clark during this period.

Before coming to America Mr. Augstein taught in Berlin. He had a large class of students, among which were several of the prominent European opera and concert singers. Encouraged by his successful last New York season, Mr. Augstein decided to make America his abode and to establish himself in New York permanently.

LESLIE HODGSON'S ACTIVITIES

New York Pianist to Introduce Interesting Novelties This Season

Leslie Hodgson, the New York pianist, will introduce a number of novelties of unusual interest by both American and European composers at his recitals this season, when his concert activities will cover a wider range than ever before. This artist was the first to introduce the music of Charles T. Griffes, the new American composer, whose compositions have just been published by Schirmer.

Mr. Hodgson's season of teaching in New York has opened in a most auspicious manner, both at his private studio and at the American Institute of Applied Music in West Fifty-ninth Street. During the season he will bring forward a number of his most promising pupils in recitals.

ALICE VERLET

COLORATURA SOPRANO GRAND OPERA, PARIS



New York Critics Said That:

"Miss Verlet yesterday proved that her reputation as an artist is deserved. She sang not only with the ease and brilliance of a singer expert in the technique of her art, but with musical feeling and musical intelligence. The classic pieces she sang in classic style, and particularly lovely, among the modern pieces, was Miss Verlet's singing of 'Le Mariage des Roses.' Infectious was her humor in the little song by Vidal. Delightful was her appreciation of the various elements in the 'Concert à la Cour.'—*New York Globe*, March 5, 1915.

"Alice Verlet, a delightful and gifted coloratura soprano, gave her first New York recital in Carnegie Hall yesterday afternoon. She disclosed a beautiful coloratura voice, over which she had excellent control. Her compass was broad, her taste and expression praiseworthy, her diction excellent."—*New York American*, March 5, 1915.

"Her singing was much liked by an audience that had evidently come prepared to enjoy all that should be offered and there was much applause that resulted in repeated repetition and encores."—*New York Sun*, March 5, 1915.

"Beauty of tone, excellent diction, and a finished style characterized the singing of Mlle. Verlet, who reminded one strikingly at times of Marcella Sembrich."—*New York Press*, March 5, 1915.

"Mlle. Verlet is a matured artist, who has had thorough training and is, as a consequence, very sure of herself. Her technique is excellent, her diction a delight and her style eminently finished. She sings with the ease of one whose voice is at instant command, without undue physical effort."—*New York World*, March 5, 1915.

"Mlle. Verlet's light and flexible voice was in good condition and sounded fresh and pure. There was a smoothness and deftness about her singing, as it was shown in some of the more florid numbers, that made for charm, and she succeeded in conveying a sense of atmosphere, even in the large hall, to a marked degree. The singer pleased her audience greatly and several of her numbers were encored."—*New York Times*, March 5, 1915.

"Her art was always sure. A French Tetrastyl."—*New York Evening World*, March 5, 1915.

"Mlle. Verlet's voice is of beautiful texture and delightful to listen to."—*New York Call*, March 5, 1915.

"Mlle. Verlet won a deserved success and proved herself an efficient and well trained artist. She did not depend merely upon tricks of technique, but achieved many of her best effects in simpler songs of purely musical value."—*New York Mail*, March 5, 1915.

THERE WAS GOLD OF THE PUR-
EST IN MLE. VERLET'S VOICE.
—LONDON DAILY EXPRESS.

An Opinion from Toronto:

"Her voice has the fresh brilliance of youth. She sang a varicolored program of songs and arias with startling pyrotechnical ease and lovely lyric quality. Her anything above C in alt was as pure as the 'horns of elfland faintly blowing.' In the 'Ah fors è lui,' from 'Traviata,' she did cadenzas, trills and rubatos and portamentos and inverted chromatics enough to bother any brown thrush that ever warbled from a bough. But it was always lyric; not trapeze word and vocal jugglery. The very gracious and amiable lady sang also a group of songs and a number of encores."—*Toronto Courier*, May 8, 1915.

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SHREVEPORT, LA., Oct. 4.—An important meeting of the board of directors, as now amended, of the Shreveport Music Festival Association, was held recently at the Hotel Youree. Mrs. J. H. Fullilove, Jr., president of the Festival Association, turned the chair over to O. A. Wright, chairman of the board. The charter, which was read and accepted, provides that the net proceeds of the organization's musical entertainments are to be devoted to the parks and playgrounds movement in Shreveport.

The charter called for a board of directors of twenty-five members, from which are elected the officers of the association. The board as now amended includes Mesdames A. B. Nelson, Eugene Palmer, John Sewall, Jr., Meyer Benson, J. D. Wilkinson, W. A. Wilkinson, S. B. Hicks, J. H. Fullilove, Jr., E. H. R. Flood and O. A. Wright; Messrs. O. A. Wright, J. P. Annan, E. P. Carstens, E. H. R. Flood, W. R. Helie, J. E. Howe, J. Douglas Swaggerty, E. K. Smith, L. E. Thomas, J. B. Hutchinson, E. A. Frost, M. L. Bath, E. H. Randolph, G. R. Jordan.

Privileges of Membership

It was decided that annual dues would be \$5 for two season tickets, the tickets to entitle the holder to all artists' concerts and such entertainments as might be given by the association.

The officers of the association are: Mrs. J. H. Fullilove, Jr., president; J. E. Howe, first vice-president; E. P. Carstens, second vice-president; Mrs. E. H. R. Flood, secretary, and E. K. Smith, treasurer.

Engage Stransky Orchestra

It had been decided at a previous meeting that chorus work of a high order would be a feature of the musical plan and that it was proposed to present something both inspiring and entertaining at the May Music Festival; this plan was fully confirmed at the present meeting, followed by the unanimous election of a musical director, E. H. R. Flood. A chorus will be trained in this city and also in adjoining towns, to present ensemble work at the time the New York



Prime Movers in Shreveport's Two Important Musical Organizations: No. 1, Mrs. Eugene Palmer, President of the Matinée Musical Coterie, with Her Son; No. 2, Mrs. R. B. Eglin, Secretary, Matinée Musical Coterie; No. 3, Mrs. J. H. Fullilove, Jr., President, Music Festival Association; No. 4, E. H. R. Flood, Musical Director, Festival Association

Philharmonic Orchestra is to appear before the members of the organization. In addition to the attractions mentioned, it is anticipated that a further attraction of the highest rank may be presented with the attaining of a membership of the number planned—1000 music-loving citizens of this community.

Mrs. Eugene Palmer, president of the Matinée Musical Coterie, asked for the floor and thanked the organization for election as a member of the board of directors, and presuming that the honor was conferred on account of her office of president of the Matinée Musical Coterie, told of the work and aims of this

club. Mrs. Palmer said that the club had achieved much in the way of building up musical possibilities in this city. It had successfully brought artists here during the past season, and while not aspiring to work on the scale planned by the Music Festival Association, would continue this season to present good musical attractions to the public. The hearty co-operation of the Matinée Musical Coterie was offered to the Festival Association, support being asked in return for such attractions in a musical line as the club would present. The members of the board promised their cordial support.

E. H. R. F.

Prof. Holmberg, supervisor of music at the University of Oklahoma, has in charge the community music campaign of the Public Information and Welfare Bureau. For the amount of \$50 or thereabouts, a trained musician will take up his residence in a town and devote his entire time for two weeks rehearsing with the citizens, training them in choral singing and some simple cantata, which will be heard in public performance at the end of the two weeks' work.

There will be many different classes organized—special classes for school children of different grades and several classes for the adult population, which will meet at different hours of the day or evening as the conditions in the different towns dictate. The classes are held every day and are not so large but that some individual attention may be given to those who need it.

The musical director while in the town will make arrangements for the work to be carried on throughout the year, at the

end of which he again visits them. During the year the classes meet once a week. The community will have voted an appropriation to be made for this work. The success of the work, not only in its musical, but also in its social aspect, lies in a large measure with the musical director, who should be a man of tact, vision, good musicianship and an organizer.

Oklahoma City's Fine Concerts

Frank Scheiner, president of the Musical Art Institute, announces the following artists who will appear in Oklahoma City during the 1915-16 season: Yvonne de Tréville, costume recital, Oct. 19; Louise Cox, soprano, assisted by Charles Haubiel, pianist, in November; the Zoellner Quartet, in February. Negotiations are at present under way with another noted artist. This will be the fifth artists' course under the management of Mr. Scheiner, who has done much to awaken a love and develop an appreciation for music. During the 1914-15 season, the Ladies' Music Club, Mrs. Charles Ames, president, co-operated with the Musical Art Institute in the financing of the artist's course. The Music Club will bring Ignace Paderewski here this season.

Howard Arthur Green, organist of the First Baptist Church, Oklahoma City, and supervisor of music at the Central State Normal at Edmond, Okla., is at present engaged in the undertaking of organizing a chorus of 1,000 voices from the different State schools, to be heard at the State Teachers' Convention, Nov. 25.

CHARLES HAUBIEL.

ORGANIZATION MUSICAL NEED OF PARKERSBURG

West Virginia City Lacks a Concerted Movement to Awaken Enthusiasm for Music

PARKERSBURG, W. VA., Oct. 6.—Probably no single person in Parkersburg has done so much during the past few years to awaken interest in music as has N. Strong Gilbert, who has always been in the forefront when matters of a musical character are proposed.

Musical matters here are being engineered mainly by the church choirs. The splendid choir of the First Presbyterian Church is planning some oratorio work for the coming holiday season.

There promises shortly to be a concerted movement looking toward the awakening of interest in musical matters here that will lead to the bringing of some famed artists to Parkersburg. This city has been lacking in an organization of musical people to take up a project of this kind and on this account few great artists have been heard here. The musical people are here and the enthusiasm is here, and all that is needed is organization.

The chief musical event of importance by outside companies scheduled is the visit of the Aborn Opera Company, which will sing "Bohemian Girl." W. N. B.

Richard Mansfield on Musical Ambition

Paul Wiltach in his biography of Richard Mansfield (Scribner's) quotes some remarks of the great actor's, that are of special interest to those who remember that Mansfield was a musician of no mean attainments and the son of the famous singer, Mme. Rudersdorff.

"Contented he was not," says Wiltach; "he could not be. His ambition was always reaching out. Years afterward he said to the writer during a lull in a dress rehearsal: 'This responsibility and fatigue is overwhelming. See that bright, care-free, contented young fiddler there. He only plays a second violin, yet he is happy. I can't understand it. If I played second fiddle I should want to play first. Then I should want to lead. But I should next want a bigger orchestra, and yet a bigger. One who conducts, must be able to compose, and I should want to write magnificent music. If I attained success as a composer, I should not be satisfied if I were not able to take first place.'"

Community Music Forwards Oklahoma's Civic Progress

Bureau Sends Musician to Train Townsfolk in Singing for Two Weeks, for Performance of a Simple Work—He Revisits Town at End of Year, During Which Classes Have Been Held—Oklahoma City's Artist Courses

OKLAHOMA CITY, OKLA., Oct. 5.—Community music is to become a significant factor in Oklahoma's civic uplift. Dr. Scroggs of the extension department at Oklahoma University, is the prime mover behind a work which has been organized as the Public Information and Welfare Bureau. The aim is to

develop a finer citizenship and a spirit of co-operation in the cities and towns of the State. This they hope to obtain through two means: organized community music, and a series of lectures. By means of community music, they will develop community harmony, unity and consciousness through the spirituality and elevating influence of music.

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SPARTANBURG PLANS ATTRACTIVE CONCERTS AND SPRING FESTIVAL

Musical Interests of the South Carolina City Centered in Converse College and the Woman's Music Club

SPARTANBURG, S. C., Oct. 9.—Converse College at Spartanburg has for the last twenty years been the leader in the festival movement in the South. In fact, for many years it has stood alone as the only college and city in the vicinity that could support a festival. Other cities fell in line, but most of their festivals were given up as a failure. Some have sprung up which still live but in this section of the country and this State, Spartanburg has long been recognized as the leading musical city. Situated on the main line of the Southern road between Washington and Atlanta, it is readily possible to secure many good musical attractions and artists on Southern tours.

Attractions at Converse College were at first undertaken by the college, but interest was not general enough in the city, so two years ago a plan was adopted which has proved successful. The Woman's Music Club, the majority of the members of which are former Converse students, acting in conjunction with the Converse College Choral Society engaged a number of attractions for each season, selling tickets for the entire series at a very reasonable price. This has aroused much local interest and swollen the receipts, a particularly good attraction often bringing visitors from nearby towns. Some of the attractions of the last two seasons were the Kneisel Quartet, Horatio Connell, Myrtle Elvyn, Saslavsky Quartet and others.

Prof. Edmon Morris, dean of the school of music, has many more requests for bookings than he can accept. The club members, under their able president, Mary H. Law, themselves sell tickets to arouse interest. This course has now become an established educational factor in the city, and it is hoped in the future to increase the number of attractions.

For the coming season the attractions announced are the Zoellner String Quartet, Angelo Cortese, harpist; Laura Combs, soprano; Germaine Schnitzer, pianist, and the Fuller Sisters, in a cos-



Above—Mary Law, President of the Woman's Music Club of Spartanburg, S. C. Below—Prof. Edmon Morris, Dean of the School of Music of Converse College, Spartanburg.

tume recital of English folk-songs. All concerts are given in the spacious auditorium of Converse College, where the annual Spring Festival is held. The next Festival—second week in May—promises to be the best yet. The New York Symphony Orchestra will again appear, as will Merle Tillotson Alcock, John Campbell and Grace Kerns. The works to be sung—possibly "Messiah" and "Aida"—will be definitely announced later. J. R. D. JOHNSON.

FORT WORTH'S SYMPHONY TO ENLARGE ITS CONCERT SERIES

Two More Programs to Be Added This Season—Has Subscription List to Provide Free Seats—Harmony Club to Sing New American Works—Project of Spring Festival

FORT WORTH, Tex., Oct. 5.—The coming months give promise of constituting the most active musical season which Fort Worth has enjoyed for a long time. A number of artists whose fame is nation-wide are booked for this city.

The Harmony Club continues its very successful series of artist's nights under the able management of Mrs. John F. Lyons, to whose energy the city is greatly indebted. She is ably assisted by Mrs.

Thomas H. Wear as business manager of the course, and Mrs. Albert Shuman, secretary. They have secured John McCormack for the opening concert on Dec. 2, the first appearance in Texas of the famous tenor. Rudolph Ganz will give the second concert. The third concert closes the series. Arrangements are also being made with a prominent orchestra for a probable festival in the spring.

Music on Lyceum Course

The Lyceum Course under the direction of M. E. Hindman includes a number of excellent musical attractions. Among the artists engaged are Elsie Baker, Raffael Diaz, Mme. Cara Sapin and the Kaltenborn String Quartet.

The Fort Worth Symphony Orchestra has again secured the services of Carl

Venth as conductor for the third successive year, so that the high standard established in the past is sure to be maintained under his fine leadership. It is the intention of the committee to give six regular concerts, one each in October, November, December, January, February and March, instead of only four as heretofore. Mrs. J. F. Lyons, S. S. Losh and A. W. Grant were again elected to head the business committee, and a subscription list to defray the expenses is proposed. This is in order to keep up the policy of providing a large number of free seats at each concert.

Plan for Municipal Band

The question of a Municipal band is again to the fore, and prospects of a permanent organization are seemingly very good, the city council and many prominent business men having become interested in the project.

Several of the musical clubs have issued their programs for the year, and the Harmony Club is well to the front with an ambitious list of works to be performed. Carl Venth has again taken the direction of the choral department, and among the works promised are Deems Taylor's "The Highwayman" and Harriet Ware's "Undine," both of which will be sung for the first time in the State. The chorus now numbers nearly seventy voices making the largest enrollment in the history of the club.

Urge Exchange of Conductors

The Fort Worth Choral Society will repeat "The Messiah" during Christmas week, and will later on give a performance of Mendelssohn's "St. Paul." No announcement has yet been made as to



Artist Committee of Fort Worth Harmony Club: Left to Right, Mrs. Albert Shuman, Mrs. Thomas H. Wear, Mrs. John F. Lyons

the director, but it has been proposed that a different one should be chosen each year so as to give every conductor in the city a chance to show what he can do with our chief chorus, which numbers 150.

Samuel S. Losh has started work with his choir on Gade's "Crusaders," and is considering taking up Elgar's "Dream of Gerontius."

Elected Life President

The Euterpean Club continues its progress under its president, Mrs. C. W. Connery, who was recently elected to the position for life after holding it for more than eleven years, the club thereby bestowing an unusual honor. Josef Rosenfeld was appointed director for the fourth year. W. J. MARSH.

Foerster Music Played by Altschuler in Pittsburgh

A feature of the program given by the Russian Symphony Orchestra, Modest Altschuler, conductor, at the Pittsburgh Exposition on Thursday, Oct. 7, was the Reverie and Romance, two movements from Adolph M. Foerster's Suite No. II. Mr. Foerster's music has been given many hearings recently, Wassili Leps having performed his Suite II complete last month, and Sousa and his Band having given his Festival March during their engagement at Pittsburgh, besides the performance by the Russian Symphony on Oct. 7, mentioned above.

Frances Ingram Engaged for Southern Cities

Frances Ingram, the popular contralto, has been engaged for the opening concert of the Peace-St. Mary's artist course at Raleigh, N. C., Oct. 16. Miss Ingram is also engaged to give the first concert in the series of the Apollo Club, Janesville, and for the Music Study Club Series at Selma, Ala., in joint concert with Mme. Chilson-Ohrman, the American soprano.

An effort is to be made to induce Charles Dalmorès, the French tenor, or Maurice Renaud, the baritone, to appear in vaudeville in this country.

ALL-AMERICAN PROGRAM

Hallett Gilberté Arranges New List of Native Songs for His Tour

Returning to New York earlier than has been his custom in other years, Hallett Gilberté, the composer and tenor, closed his summer home this year at Lincolnton Beach, Me., on Oct. 1. Arrangements for his tours for the coming season have necessitated this change in his plans. Already he has been engaged



Hallett Gilberté, the Composer, and Mrs. Gilberté, Before Their Summer Home at Lincolnton Beach, Me.

for recitals in Boston, Portland, Providence, Philadelphia, Washington, Chicago, Cincinnati and Pittsburgh and a Southern tour is to be closed somewhat later in the season.

Featuring the American composer is one of Mr. Gilberté's specialties, and this year he has arranged a new program, all-American, which he will present in his recitals in the cities named above. The success last season of his wife in musical readings was so pronounced that she will accompany him again on his this year's tour. The program chosen reads:

I. Hallett Gilberté, "Song of the Canoe," "An Evening Song," "Minuet—La Phyllis," "Spring Serenade"; II. Lola Carrier Worrell, "Chimes," Mary Helen Brown, "A Plaint," Carrie Jacobs-Bond, "Life's Garden," Marion Bauer, "Send Me a Dream," Helen Hopekirk, "My Heart's in the Highland"; III. Hallett Gilberté, "Two Roses," "My Lady's Mirror," "Youth," "Ah! Love But a Day"; IV. William T. Miller, "Foreboding," Oscar Condon, "My Heather Belle," Claude Warford, "The Voice," A. Walter Kramer, "I Shall Awake," Max Herzberg, "My Love"; V. Hallett Gilberté, "Forever and a Day," "The Raindrop," "A Maiden's Yea and Nay," "Love Lost."

Serato Unable to Leave Italy This Season

Cable advices received by Annie Friedberg, manager of Arigo Serato, the Italian violinist, indicate that this artist will be unable to leave Italy, owing to the war, and will postpone his tour until next season.

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Concerts of Wichita Chorus Are All-American

This Kansas City Society Not Only Gives Hearings to Local Singers, but Limits Its Artist Recitals to Americans—Concerts of Symphony Orchestra and Musical Club—Mr. Pendleton's Activities—Music Schools

WICHITA, KAN., Oct. 8.—This city of 60,000 persons, on the strength of last season's increased activity and uninterrupted success, is about to witness a still greater progress in all fields of musical art. Commercially and educationally Wichita's music is to make a substantial advance over previous years, according to the advice of the best local authorities.

Iris Pendleton, whose office is in the Tower Building, Chicago, is still a moving spirit in the musical events of Wichita, and his labors in behalf of more and better recitals continue to bear much fruit. Formerly a teacher and college representative, he is now devoted to concert booking and he co-operates with colleges, musical clubs, festival organizations, managers and teachers in every section of the country.

To Hear Homer and Case

The Wichita Chorus, organized in 1911, and now under the direction of Lucius Ades, will give two choral concerts and present a series of six artists' recitals. Besides being loyal to local talent, the chorus advertises its concerts as being all-American. Among the soloists will be Mme. Louise Homer and Anna Case.

The Wichita Musical Club, organized in 1892 and now one of the oldest clubs in the State, is under the direction of Jessie Clark, who has been identified with the city's music for twenty-one years. The president is Mrs. Edward Higginson. Through the encouragement of this organization many new artists have been brought to the front, a policy still maintained.

The Wichita Symphony Orchestra, elevated to a high standard through the efficiency of its conductor, Theodore Lindberg, will have its regular series of six concerts, at which will be heard Marguerite Dunlap, the contralto, Oct. 3; Raoul S. Bonnanno, baritone, Nov. 14; Charles W. Harrison, tenor, Dec. 5; Mme. Marie Sundelius, soprano, Jan. 16; Arthur Shattuck, pianist, Feb. 13, and the Manhattan Ladies' Quartet of New York City, March 12.

Interests Amateurs

The Saturday Afternoon Club, organized and presided over by Mrs. Claude Stanley, a well-known soprano, will give its programs every two weeks at which visitors will be asked. The club seeks to interest amateurs.

The Wichita College of Music, of which Theodore Lindberg is president; the Power-Myers Conservatory of Music, Fairmount College and Friends University may be counted upon for a generous share of musical affairs. The Pianists' Club, of which T. L. Krebs is president, will follow its custom of giving one concert a season at which compositions of local musicians will be heard. A festival is scheduled for the Musicians' Club, of which Frank Powers is president. As part of the extension course of Kansas University, Arthur Nevin, the composer, will be sent on request to various choral societies to place them on a sound basis. His work will include giving illustrated lectures. K. E.



A Few of Wichita's Representative Musical Figures. No. 1, Lucius Ades, Director, Wichita Chorus; No. 2, Theodore Lindberg, Conductor, and a Section of the Wichita Symphony; No. 3, Iris Pendleton, Manager of Artists; No. 4, A Group of Wichita Musical Club Members at Their Annual Picnic.

Heavy Responsibility that Musical Art Owes the Child

By KITTY CHEATHAM

MUCH is being written to-day as to the necessity of children being taught folk-songs as an important adjunct to their general education. The great responsibility that art owes the child is being felt and expressed. A new era has begun. The demands of the twentieth century children are imperative. The elimination of much that has

hitherto been considered necessary to a child's education is at hand, and the perpetuation through every expression of art of the "enduring, the good and the true," must be recognized and accepted. I have been looking carefully through collections of folk-songs of England, Germany, Russia, France and Scandinavia. Personally, I should teach comparatively few of these songs to little children. This subject is one of deep im-

port and we should give it serious attention. The progressive thinkers among mothers and teachers are doing so. I should like just here to quote from a letter, recently received, from one of the best known authorities upon educational matters in this country:

"I am so glad that you are taking your spirit and your message to the colleges and the schools—to the teachers and the taught. These teachers are hungry and thirsty for—not knowledge, but the spirit breathing over knowledge and re-enlightening their understandings. I meet them by hundreds and thousands, and I know how they welcome even a little light. We have so much method—and it's all right—so much dogmatics—and maybe that's right, too, but, I'm not so sure of that—but, the meaning of it all, the drift and purpose, the significance of life itself, of effort, of courage, of hope—the re-inter-

pretation in modern terminology of the ancient and vital things, this so few are giving them either because it seems less important than more 'practical' things or because they themselves (they who speak) are not quite sure themselves that there is a meaning in it all. Keep on carrying your vital message."

This may seem to have little connection with children and folk-songs, but the child of to-day is the instructor of the future. Much that is valueless is given under the guise of "learning." Last winter I sat in the midst of three hundred receptive children, who were being "instructed" in one of our great institutions of art. The subject in hand was mythological, "Heroes and Monsters." We listened to the experiences of Hercules strangling the serpent—of Perseus and the dripping head of Medusa—and I mentally protested!

Teaching of Pagan Myths

Why should our children be fed with pagan myths? Why do these two particular ones *illustrate and accentuate*, but the very qualities that are manifesting themselves in the European war, and in the discordant conditions which are evident in this country. These little ones, with staring eyes and pallid faces, contemplating these characters (which were illustrated by screen pictures) were a sad sight to me. They must have left that lecture room with thoughts not conducive to health and happiness—the legitimate right of childhood.

The word Art always brings up the figure of Greece, where we behold pagan heroes, gods and goddesses, but, *the absence of childhood*. In fact all the early art of the Eastern world ignores the child, with one or two exceptions. There are lovely folk-songs from all countries, cradle songs, harvest songs, play songs, bird songs, songs of the woods, the flowers, certain historical songs, that teach beautiful and valuable lessons to children. Haydn, Brahms, Weber, Schumann, Schubert, Grieg, Moussorgsky, and many others of the great composers have written exquisite bits on these subjects, and have shown their reverence for the simple folk tunes, whether they were used directly, or the spirit of the composition breathed of them.

Humperdinck gives us the finest example of this in his "Hänsel and Gretel." We owe this master, and his sister Frau Witte, an endless debt of gratitude for the elimination of the heartless and cannibalistic episodes in the original Grimm fairy tale, that inspired the opera.

As to National Hymns

A story of music written for children or about children should always be free from any suggestion of hatred, cruelty, jealousy, selfishness, etc.—qualities that lead to death and destruction, not to Love and the construction of beautiful and noble characters. There are only a few of Grimm's fairy tales which should be told to children, and few national hymns sung to or taught them. Read the words of "The Marseillaise":

"Hateful tyrants, mischief breeding,
Hireling hosts, a ruffian band • • •"

It made an unforgettable impression on me when I heard two thousand school children in France singing these words. The Austrian national hymn extols only its Emperor:

"God preserve our gracious Kaiser,
Our good Kaiser, great is he!
Wise as ruler, deep in knowledge,
Nations his renown may see!"

I cannot feel that the glorious master, Josef Haydn, when he wrote the stirring music meant it as an accompaniment to these words for he himself never failed to glorify first the Creator, and not merely the thing created. He once paid a beautiful tribute to the singing of four thousand charity children in London: "No melody has moved me so much in my life as this *devotional and innocent* piece." Our "America," the English national hymn, the German "Heil dir im Siegerkranz" are all sung to the *same* tune, and let us hope that the time is not far distant when the glorification of mere man will cease, and the precious children of all nations can maintain their nationality—by acknowledging one God, the Father of all—and unite with our children in singing:

"Our Fathers' God, to Thee,
Author of Liberty
To Thee we sing;
Long may our lands be bright,
With freedom's holy light;
Protect us by Thy might,
Great God our king."

Mrs. William S. Nelson has arranged for a recital by Ossip Gabrilowitsch in the East Orange (N. J.) High School, and Antonia Sawyer has announced a concert by the New York Philharmonic Society for Nov. 22.

Fine Spirit of Americanism in National Conservatory's Policy

New York Institution Seeks Particularly to Aid Talented Students who Come to the City from Afar, with Small Financial Means or No Means at All, and to Keep Them out of the Clutches of the Mercenary Teacher or the Fakir—Its Distinguished Faculty

AS if to emphasize afresh and at a most auspicious season the educational advantages which New York City holds out to Americans with musical gifts, who may too long have harbored the superstition of the indispensability of foreign study, there comes now the announcement that the annual scholarship examinations of the National Conservatory of Music of America will take place on Oct. 23 and 27. Examinations of one sort or other are, of course, the rule in musical schools at about this time. But in this particular case they command more than ordinary interest insofar as they serve to draw attention to the unusual character of the institution itself.

It may be doubted whether either the music-loving public or those individuals who can reap the greatest benefit of its policies are as fully awake to its potentialities as they ought to be. In the thirty years of its existence the National Conservatory has done great work and to its tutelage the country owes certain of its most eminent musicians. But while the principles which govern it are democratic and essentially American, its founder and president, Mrs. Jeannette M. Thurber has at all times abstained from flamboyant publicity. In this and certain other respects she professes a policy of conservatism. It has been conservatism of a wholesome order, to be sure. But in the face of the present quickening artistic consciousness of America it is fit and proper that the aims and ideals of the National Conservatory should be freshly aired.

Mrs. Thurber is to-day as eager and active in the conduct of her school as at any time since its inception. In its early days and when Dvorak's presence added luster to its repute, America did not offer as favorable a field for its ministrations as the America of the present—and this even though it sent forth in the past such graduates as Rubin Goldmark, Harry Burleigh and Harry Rowe Shelley. Now, more than ever, should the ideally altruistic motive which is its basis fall upon fruitful ground.

Opportunity for American Talent

Briefly, the National Conservatory offers to talented musical aspirants of small means or no means at all the opportunity to enjoy the advantages of the best tuition the country affords. In American talent Mrs. Thurber has always placed implicit confidence. What she found herself able to accomplish in its development proved the correctness of her theory.

"I think it wise to reiterate, on the eve of the scholarship examinations, the aims and purpose of this conservatory," she lately told a representative of *MUSICAL AMERICA*. "I want to help the musically gifted young folks over the whole country. I want to reach the farmers' sons and daughters who possess abilities and enthusiasm. I want them to come out of their hiding places and, when they reach New York in search of proper instruction, not to waste their time with teachers who will extract from them the little money they may have or otherwise practise on their simplicity. I want them to present themselves for a test of their qualities and, if they can satisfy their judges, to work here gratuitously,

if it must be so, or if otherwise to pay only what they conveniently can.

Financial Profit Not the Object

"We do not expect to derive financial profit. We never have expected this. We give more free scholarships than any other music school in the country. On the other hand, our tuition fees last year paid only one-fifth of the conservatory's expenses.

"All those of our original faculty who are living to-day are still members of our teaching staff. The piano department is in charge of Adele Margulies; the violin under Leopold Lichtenberg; for voice training there is Signor Romaldo Sapio; for history of music Henry T. Finck, while to direct the school orchestra we shall have the services of Richard Arnold this year. From the first day of the school's career, we have made it a special point to teach solfeggio—indeed, in the introduction of this, the conservatory has taken precedence over all other schools, the consequence being that all our pupils are excellent sight-readers. We have been able to do much for blind students—some of our best scholars are blind. Mr. Finck told me last year that the best results in an examination in musical history were achieved by a blind girl and in a vocal concert given at the end of the past season the blind singers were by far the most successful.

"I am anxious to see a large number at the forthcoming examinations and I want Americans. There are plenty of them, plenty who deserve sympathy, encouragement and help and who will get it if only they make themselves known. Some day, I trust, this institution will expand and ramify so that a branch can be established in all the leading music centers of the country."

The scholarship examinations for singing, piano, violin and the rest are divided between the morning of Oct. 23 (from 10 to 12) and the evening of Oct. 27 (from 8 to 9). H. F. P.

NORDICA'S PROPERTY MOVED

Assets of Her Estate in New York Only \$2,216, Says Administrator

George W. Young, husband of the late Mme. Nordica, has transferred nearly all the assets of her estate from New York to New Jersey, according to Leslie J. Tompkins, temporary administrator of the New York estate, who filed an accounting in the Surrogate's Court of New York on Sept. 30. Mr. Tompkins says he has received only \$2,066 in cash and a diamond pin valued at \$150. The pin was turned over to him by E. Romayne Simmons, Mme. Nordica's accompanist and private secretary.

Mme. Nordica left property valued at \$1,000,000, and her last will, made at Thursday Island, Java, where she died, left nothing to her husband. Mr. Young contested the document and offered an earlier will for probate in New Jersey on the ground that his wife had been a resident of Deal Beach, N. J. The New Jersey courts held in favor of the husband and admitted to probate.

The last will was admitted to probate in New York Aug. 17, and by it the sisters of the singer were to have received nearly all of her estate. By the time they had obtained authority to receive the assets Mr. Young had transferred them to New Jersey, it is said. These assets included jewels worth \$500,000 and furs valued at \$30,000.

Mr. Tompkins says he has \$1,266 on hand after payment of minor obligations. He has refused to settle alleged debts amounting to \$4,700, believing the claims invalid.

EDITH WADE AIDS HENRI MARTEAU IN HIS GENEVA CLASS



Edith Wade, the Young American Violinist

For the past few months, Edith Wade, the young American violinist, has been assisting Henri Marteau in the Conservatory at Geneva, Switzerland. At present she is busily engaged attending to the details of a large concert soon to be given for the benefit of the war sufferers in Switzerland. She will return to America in October to make a protracted tour during the coming season under the management of Catherine A. Bamman and Avery Strakosch.

Wagner Most Represented Composer in Organ Recitals at Cornell

Cornell University has issued a pamphlet containing the programs of thirty-eight recitals by James T. Quarles, official organist of Cornell, the programs of thirty-eight given in Bailey Hall and Sage Chapel. The total number of compositions performed was 199, of which thirty were by Wagner and ninety-two transcriptions. Of American composers MacDowell was represented four times. In the preface Mr. Quarles expresses appreciation for the services in these recitals of George Barlow Penny, Gertrude Houston Nye, W. Grant Egbert, Jerome A. Fried, Cass W. Whitney, A. S. Clark, Elmer James Bailey, Helen Doyle, Paul R. Pope, D. E. Matern, Miss A. M. Cummings, F. E. Fiske, J. C. Schelling, G. A. Abeel, Paul B. Eaton, W. A. Seibert and S. Rosenzweig.

Amato Opens Concert Season in Bridgeport

BRIDGEPORT, CONN., Oct. 7.—Pasquale Amato's first appearance in this city earned for him immediate popularity. The Metropolitan Opera baritone sang before the Wednesday Afternoon Musical Club at the First M. E. Church yesterday afternoon, this being the opening concert of the season and the large audience auguring well for the financial prospects of the musical year. The *pièce de résistance* was the Prologue to "Pagliacci," which Amato sang with dramatic fervor, fulfilling every expectation concerning his art. He was equally successful with an aria from "The Barber of Seville," as well as in groups of songs in German, English and French. Giuseppe Bamboscheck played his accompaniments artistically. A. T.

RULES FOR BALTIMORE'S SONG CONTEST ANNOUNCED

Slight Changes Made in the Poem and Another Stanza Added—Contest Closes Dec. 1

BALTIMORE, Oct. 9.—Since issuing its announcement of the prize poem on "Baltimore," which was printed in *MUSICAL AMERICA* of Oct. 9, the jury has decided to have Folgar McKinsey make some slight revision of his text, to indicate a refrain to each stanza and to add a fourth stanza. The jury deemed these slight changes needful in order better to meet the requirements of the local theme. The musical setting, for which a prize of \$250 in gold is offered, must conform with the revised version of the official poem. This contest is open to any American or naturalized citizen of this country. This is the additional stanza and its refrain:

God of grace, thou great Jehovah,
Make us grateful, keep us true,
That these gifts of light and leading
May enchain our hearts to you;
That in spiritual vision glowing
Men behold along the gleam
How a righteous city blossoms
In the golden years of dream;

Here our halls of Art and Learning,
Here the dust that Rinehart wore;
God to guide, and man to worship—
Baltimore, our Baltimore!

The judges of the competitions will be Harold Randolph, director of the Peabody Conservatory of Music; John Itzel, composer and conductor, and Henrietta Baker Low, former supervisor of music in the Baltimore Public Schools. The rules of the musical setting contest follow:

1. The competition is national and open to any American or naturalized citizen of the country.
2. The musical setting must be a dignified and finished musical production of a rousing and spirited nature, for solo voice with piano accompaniment. The range for the voice not to exceed an octave and a third, preferably less.
3. The composer must not sign his or her name to the manuscript, but must use a private mark. The manuscript must be accompanied by a sealed envelope, containing the full name and address of the composer, with the private mark on the outside. These envelopes will not be opened until the judges have made their decision. In case an unsuccessful competitor should not wish to be known to the judges, he should write on the sealed envelope containing his name, the direction: "To be destroyed unopened, together with my manuscript, in case of failure to win the prize."
4. The composition must not have been published, nor have been given public performance.
5. The successful manuscript is to be the property of the city.
6. The judges reserve the right to reject all manuscripts submitted if, in their opinion, none has sufficient worth to merit an award.
7. Manuscripts containing evidence of not being entirely original will disqualify the composer from the competition.
8. Manuscripts will not be returned except upon written request of the composer, accompanied by sufficient postage.
9. The competition will close Dec. 1, 1915.
10. All manuscripts must be addressed to the Municipal Song Contest, care of Frederick R. Huber, Peabody Institute, Baltimore, Md.

F. C. B.

Engagements in Middle West for Charlotte Peege, Contralto

One of the new figures in the American concert field is Charlotte Peege, contralto, who already has a number of important engagements booked for the coming season. Miss Peege is a native American and has done all of her studying in this country. She will be one of the soloists in Bruch's "Lied von der Glocke," when it is given by the Milwaukee Musical Society in November. This is the third successive season that Miss Peege has been engaged by this veteran organization. In February she will make her debut in St. Louis with the St. Louis Symphony Orchestra. She will be heard in December in a "Messiah" performance under the auspices of Milliken University in Decatur, Ill., following a recital engagement in Springfield, Ill. In addition to these engagements, she has been booked by the Milwaukee Liederkrantz as soloist at its November concert, and negotiations are under way for several other appearances in Middle Western cities.



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LINCOLN, NEB., Oct. 7.—Lincoln is far in advance of many other Western cities in its appreciation of the best in music. In Lincoln, visiting artists find themselves before discriminating audiences, made up of people who know how to judge good music. The University School of Music, which has a student body of approximately 700 members, has probably done more to develop and uphold a cultivated taste for the best in music than any other one force in the city. This school has a training department for teachers, in which 100 students are given free tuition, and supports a splendid orchestra of forty pieces, known as the Temple Orchestra, which, under the direction of Carl-Frederick Steckelberg, presents many worthy programs. A number of prominent soloists have appeared at the concerts given by this orchestra.

The University School of Music was founded in 1894 by the present director, Willard Kimball, who came here from Grinnell, Iowa. Mr. Kimball's managerial record is unique, for he has probably been instrumental in bringing to Nebraska more eminent artists than any other local manager in the State, although his managerial duties have been confined to the city of Lincoln. Among those who have come to Lincoln under his direction are Mme. Carreño, Mme. Zeisler, Moriz Rosenthal, Mme. Nordica, Mme. Schumann-Heink, Jan Kubelik, Jaroslav, Kocian, Eugen Ysaye, Maud Powell, Albert Spalding, Rudolph Ganz, the Flonzaleys, Jean de Reszke, David Bispham, Minneapolis Symphony (twice), Chicago Orchestra (twice), Russian Symphony Orchestra of New York, and many others. Last year the Damrosch Orchestra of New York was brought to Lincoln for the University May Festival through the instrumentality of Mr. Kimball.

Mr. Kimball has announced a part of the course which he will present this year. It will include Godowsky, in October; Mme. Marie Sundelius Zandt, in November; Carl Friedberg, in December; Sala, cellist; Mignonne Meeker, and Lois Brown, pianist, of the "Best Concert Series," in January; Salvi, harpist; Marguerite Austin, violinist, and Florence Hedstrum, soprano, in February; Mme. Fremstad and Mischa Elman, in March, and others to be announced later.

The women of the city are doing much to make a musical Lincoln. The Matinée Musicale, an organization which last year had a membership of 653, has brought to Lincoln in the past such artists as MacDowell, Johanna Gadske, Harold Bauer, Louise Homer, Ellen Beach Yaw, Josef Hofmann, Kneisel Quartet, and others. Mrs. Phil Easterday is the president. This year the Club will present, at its first meeting in October, the Zoellner Quartet. Later in the year, Tilly Koenen,



No. 1—E. E. Luce, Director of Music, Cotner University, Bethany. No. 2—Mrs. Carrie B. Raymond, Organist of Lincoln and Director of the University Chorus of 200 Voices. No. 3—Carl-Frederick Steckelberg, Conductor of Temple Orchestra, Lincoln. No. 4—University School of Music of Lincoln, Which Maintains an Annual Concert Course

the Dutch singer, will appear before the club. These two concerts are for the club membership only. The regular programs of the Matinée Musicale are given by the active members, of whom there are fifty. The club also has a junior department, to which many students belong. Last spring the club assisted in presenting the local concert of the annual May Festival.

The Annual Festival

The May Festival is given under the auspices of the Regents of the University of Nebraska, and for the last two years has been ably managed by Claire B. Cornell, of the department of philosophy. The Minneapolis Orchestra played at the Festival concerts in 1914, and last spring marked the first appearance in Lincoln of the New York Symphony Orchestra, Walter Damrosch, conductor. Mr. Cornell announces that the Damrosch Orchestra will play in Lincoln again next spring, the first week in May. Soloists will be announced later.

The May Festival concerts the last two years have been held in the City Auditorium, which was dedicated some years ago when Paderewski paid his first visit to Lincoln. That concert was under the direction of Mr. Kimball. The rush was so great that the tickets on hand were all used up, and silver dollars were used in their place. These were dropped through the opening as the crowd passed through the admission gate and after the rush was over, the door-tender was found standing on a pile of more than 800 silver dollars. Now most of the concerts are given in the University Temple Theater, with a few in the Oliver Theater.

Mrs. Carrie B. Raymond directs the University Chorus of 200 voices. This chorus annually presents several interesting concerts. Last year, among other things, it sang a Thanksgiving concert, gave the annual "Messiah," a concert of operatic music, and, with the assistance of prominent soloists, the opera "Cavalleria Rusticana," as one of the concerts of the May Festival. Many artists from at home and abroad appear at the weekly convocations of the University. Mrs. Raymond at the organ and a string quartet this year presented seven Beethoven concerts, playing the first seven symphonies. Just before Christmas, each year, the University Chorus, assisted by soloists, organ and orchestra, sings the "Messiah."

An Accredited Study

The cause of music is further upheld at the Lincoln City High School, where

courses are offered and credits allowed in choral singing, harmony and musical history and appreciation. Credits are also allowed for work done with efficient private teachers. Last year the chorus gave two high-class performances, in costume, of the "Bohemian Girl." Charles H. Miller is the supervisor of music. The High School has just moved into its new \$750,000 building and the honor of giving the first concert in the splendid new recital hall fell to Sidney Silber, pianist, and Carl-Frederick Steckelberg, violinist, who gave a joint recital before the teachers of the city schools.

Mrs. H. J. Kirschstein will conduct a concert course this year for the benefit of the organ fund of the First Christian Church. Mrs. Carrie Jacobs Bond will give the first number in the early fall. This will probably be followed by the appearance of Charles Wakefield Cadman. Other numbers are still unannounced. Mrs. Kirschstein is the director of music at the First Christian Church. In a private capacity she will manage the local engagement, the last of January, of the San Carlo Opera Company, which will give two evening and one matinee performances.

E. E. Luce, director of music at Cotner University, at Bethany (a suburb), directs and trains a chorus of eighty-five voices and an orchestra of twenty pieces. Mr. and Mrs. Luce and family have just returned from a summer tour, during which they gave sixty-four concerts. Union College of College View, another suburb, maintains a lecture and concert course.

The Musical Art Club, Mrs. R. O. Hummel, president, meets every two weeks. The membership is restricted to thirty. The club will this year study music of the fifteenth and sixteenth centuries and will hold three open meetings.

The Thursday Morning Musical Review is another club doing excellent work. Its active membership is limited to twenty. Mrs. A. J. Morris is the president. The course of study for the coming year is "Program Music."

The Woman's Club, with about a thousand members, has no separate musical department, but each year arranges some splendid concerts. The opening musicale of the year will take place on Oct. 11, and Mrs. Alice Widney Conant of Manila, P. I., will give the program. Mrs. Conant was formerly an instructor in the University School of Music.

Municipal Music

Municipal interest in music is shown by the fact that the city, in association with the Traction Company, gave a sum-

mer series of semi-weekly open-air concerts at Antelope Park.

It is said that the musical success of a city depends in the final analysis upon its inward growth, and not upon the number of its visiting artists. If this be true, then Lincoln should be successful, for here one may attend during a season innumerable concerts and recitals of high rank given by local artists.

HAZEL G. KINSELLA.

FOR YOUNG COMPOSERS

A Series of Ten Commandments by Charles Wakefield Cadman

Charles Wakefield Cadman, the American composer, recently laid down the following "Ten Commandments to Young Composers" at the request of the Los Angeles Examiner:

1. Don't try to break into print with mediocre stuff. I did it and it took a while to live it down.

2. Don't try to compose "highbrow" things before you've mastered work in the smaller forms.

3. Don't call the publishers fools for rejecting your first manuscripts. They are human, they often make big mistakes, but they are ANXIOUS to accept works which "get across." Remember that!

4. Don't try to market orchestra works and chamber music until those who have exploited your works have really made a success with your more unpretentious efforts. Were they to break this rule they would soon lose caste with Dun's and Bradstreet's.

5. Don't try to set to music "The Night Has a Thousand Eyes" and "The Sweetest Flower That Blows." Other composers have succeeded with these poems and your own effort might precipitate an anti-climax.

6. Don't send in a manuscript to a publishing house carelessly prepared. Missing sharps and flats quite often prejudice an editor. Your stems turned the wrong way or your penmanship with an unprofessional twist may keep you from becoming a member of the firm.

7. Don't (if you are doing songs) set to music anything but singable English. Many poems are highly literary, but miserably unvocal.

8. Don't try to compose before you've had a good harmonic foundation. This may be inborn and it may be acquired.

9. Don't be influenced too much by foreign composers either in style or conception. Endeavor to maintain a decent perspective, but above all try, for heaven's sake, to be yourself!

10. Don't be jealous of other composers.

To Organize Union College Choral Society

SCHENECTADY, N. Y., Oct. 11.—The Thursday Musical Club has begun its work for the third season under the direction of Prof. Bernard R. Mausert. Among the works to be given will be the cantata, "The Highwayman," a musical setting by Deems Taylor of the poem by Alfred Noyes. Professor Mausert is coach of the Union College Glee Club and is planning the organization of a choral society of one hundred students.

W. A. H.

Ohio Teachers Have Mme. Zeisler Give Recital for Their Pupils

MT. VERNON, OHIO, Oct. 5.—Nellie McFadden and Miss McNabb of Mt. Vernon will bring Fannie Bloomfield Zeisler, the distinguished pianist, to this city, for the entertainment and musical education of their pupils and friends, on Monday evening, Nov. 8. Thus these enterprising teachers are providing a great source of inspiration to their students, as well as a musical treat to them, their parents and friends. E. M. S.

Alma Danziger, the New York pianist and teacher, resumed instruction at her studio, 135 West Seventy-ninth Street, on Sept. 27.

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CHANGE IN FAMOUS HALLÉ CONCERTS

Manchester's Permanent Orchestra Benefitting by Influence of Mr. Beecham—Even German Music Well Represented in the Broadly Comprehensive Programs—The Day of the Chantey and Song of the March in England—How the Savoy Tradition Is Being Kept Alive by Son of D'Oyly Carte

London, Eng., Sept. 27, 1915.

THERE is very good reason why, for one week only, I should divert my gaze from London. We in London are much too provincial. There are really other places of light and culture. There's Manchester. There is, in fact, only one Manchester. I have heard people say, "The Lord be praised," and it's true, that it's a wet place. It was of this smoke-grimed and dripping town that the petulant Londoner once asked his Lancastrian host, "Does it always rain?" "Nay, mon, nay—sometimes it snaws." But as well as its rain and its cotton, Manchester, so long as I can recall, has had a permanent orchestra—the Hallé Orchestra. It has always been a fine but often a misguided body of men. The late Sir Charles Hallé, who conducted and played the pianoforte, was nothing but a metronome. Sometimes, as he got older or Lady Hallé (Norman Neruda) a little more *embonpoint*, the knighted one would let his first fiddle, Willy Hess, have the baton. What a change! But it didn't happen often because people made remarks, and the late Sir Charles Hallé was not exactly the man to encourage competition. At last, however, a new face has been put upon matters musical if I may judge from the new prospectus of the Hallé Concerts Society.

The programs of the Hallé concerts for the coming season, in the opinion of the *Manchester Guardian*, show more of the eclecticism which distinguished the founder of the concerts than any season's concerts which have been given since his death. The hundred works which they include represent as many as fifty-two composers, and almost every nationality in Europe. That Mr. Beecham, who, as musical adviser to the society, is mainly responsible for the choice of music, has for all his modernity no real disloyalty to the classics may be proved from the fact that, although the music of living German composers is almost by legal necessity barred, the works by German composers of past generations both double in quantity and more than equal in magnitude those, whether classical or modern, from any other nation. Perhaps the greatest change which the concerts show is in the use of the chorus, and both for the sake of the variety of works and the elasticity of the chorus-singing this change has long been needed.

The Military Song

Songs on the march and chanteys on the sea are as indispensable to happiness in movement at this time as any other form of military encouragement. It behooves our officers to hearten all our gallant men and true with the inspiration of song, and Mr. Corbett-Smith's Naval and Military Musical Union is on the tiptoe of desire to help. Music is no luxury to be shelved in face of "more serious things." It is even more a necessity in times of war than in times of peace.

Reflecting thus, how many of us recall the "Last Chantey" of Rudyard Kipling? It is possible that, like many another natural song of the greatest of our living ballad-writers, the poem will offend some who are prejudiced. It is avowedly suggested by the words in the Book of Revelation: "And there shall be no more sea." This fact fills the sailors "up aloft" with consternation, and, after the Almighty Father has listened to pleas from the Angel of the Off-Shore Wind, the Apostle Paul, and the souls of slaves that had been pitched into the engulfing waters by brothers of a whiter hue, the mariners sitting in heaven lift up their voices as follows:

Loud sang the souls of the jolly, jolly mariners,
Plucking at their harps, and they plucked unhandily:
"Our thumbs are rough and tarred
And the tune is something hard—
May we lift a Deepsea Chantey such as sea-men use at sea?"

Loud sang the souls of the jolly, jolly mariners,
Crying: "Under Heaven, here is neither lead nor lea!"

Must we sing for evermore
On the windless, glassy floor?
Take back your golden fiddles and we'll beat to open sea."

Then stooped the Lord, and He called the good sea up to Him,
And 'established his borders unto all eternity,
That such as have no pleasure
For to praise the Lord by measure,
They may enter into galleons and serve Him on the sea.

Was ever better chantey written? Of course, they pluck their harps "unhandily," but the songs they sing and the thoughts they think make real music for "all and sundry" on shore or at sea in these times.

Some Missing "M's" and "O's"

There has come into my hands a copy of the revised edition of "Baltzell's Dictionary of Musicians," published in Boston by the Oliver Ditson Company and in Chicago by Lyon & Healy, in which is a somewhat remarkable omission of names under the letters N and O, in spite of the fact that the appendix gives four names under these two letters. It may be that the copy sent to me is a binder's freak, but, as the book is not paged, it is difficult to discover whether the omission is intentional or accidental. In case it is intentional, I am quite sure that Mr. Baltzell will be very cheered if I give him a few names under the missing letters, and I consider it my duty to hint to him of such people as Nanini,

Nardini, Naumann, Nevin, Nichol, Nicodé, Nicolai, Nicolino, Nikisch, Nilsson, Nordica, Notker, Novello, Ockenheim, Odington, Offenbach, O'Mara, and last, but not least, the futurist Ornstein and the obsolete Ouseley—not to mention any but well-known names.

And there are still more amazing omissions (since one is launched upon these) in such names as Roger Ducasse (the French tone-poet), Gneecchi, composer of "Cassandra," the supposed operatic fount which inspired "Electra"; Marinetti (futurist), J. Knowles Paine, Harvard professor and well known American composer; Horatio Parker, Yale professor and composer of "Hora Novissima" (whom Grove flatters with three columns); Vaughan Williams, the English symphonist, Russuolo (futurist), Satie the Honfleur satirist, and composer (among other things) of "Véritables Préludes flasques (pour un chien)."

Something pertaining to these famous musicians Mr. Baltzell's readers are pretty sure to need. Certainly Stravinsky, Ducasse and Satie must be included in the next revision.

Heir to the Savoy Tradition

That Sullivan, D'Oyly Carte, Gilbert and François Cellier should have passed into the shadow, each before he had run his allotted span is one of those things upon which we cannot even hazard an explanation. It is significant of the triumph of mind over material things, however, that the art of two of these men lives so freshly to-day and that the waves of joyous appreciation still gently cradle their memories. Gilbert the knight of the pen, fearless but never venomous; Sullivan, the very lovable man and musician who lived uncomplainingly so many years of physical suffering; D'Oyly Carte, a man of business and of wide sympathy, care-worn with a never-ceasing effort to maintain the peace and the high ideal; François Cellier, the conductor, the ever-patient lieutenant, drill sergeant, what you will, upon whom the heat of the author and the burden of composer fell by day and by night. It is a remarkable quartet everyone of different mental endowment, and yet all working towards one harmony and attaining a completeness of ensemble which has never before characterised a similar adventure.

There is one other, however, who very seldom figured in the public gaze, a kind, gentle, ever-watchful spirit in the form of a woman, as we are reminded in the dedication of François Cellier's "Reminiscences," whose wisdom, tact and energy did more to enhance the fortunes of the Savoy than the outer world can ever realize. That woman was Mrs. D'Oyly Carte—Helen le Noir, wife of Richard D'Oyly Carte. It is within a comparatively short time that death relieved Mrs. Carte of the managerial duties which she undertook so bravely and so ably since the loss of her husband in 1901, and it is with satisfaction that I remember that she has left not only a remarkable record behind her, but in Rupert D'Oyly Carte, one to whom all the fine traditions of the great artistic trio are extremely dear. In spite of the harvest of the Great Reaper, there still remains to us the D'Oyly Carte Opera Company, and the never-dying works are ever in our midst. That they are still presented as their authors intended that they should be we owe to the enthusiasm and care of the son of the original managers.

WALLACE L. CROWDY.

SHOWING SOUTH AMERICA THAT MONEY ISN'T THE "YANKEES'" ALL

Regina Vicarino Making It Her Mission in Colombia and Other Countries to Demonstrate that United States Is Not Without Its Attributes of Musical Culture—Surprising Prejudice that Exists in the Latin Countries—A Good Field for the Musician of Ability

BOGOTA, COLOMBIA, Sept. 10.—Regina Vicarino, American prima donna, has taken upon herself a mission—and a formidable one. Mme. Vicarino has for the last six months been visiting various countries of South and Central America, as a star of the Mancini Opera Company, an organization which left New York in February and has been going ahead without a break, meeting with success both artistic and financial.

During her travels Mme. Vicarino made the discovery that our Latin neighbors have a very poor opinion of the musical taste of the United States, and solemnly hold to the opinion that the "Yankees," as they call all North Americans, indiscriminately, have but one thought, the making of money. One music critic in Bogota went so far as to maintain that no Yankee could sing, that it was a physical and climatic impossibility.

In the face of this Mme. Vicarino, with great delight, has proclaimed the fact far and wide in South America that she is an American. As she has stood at the head of a successful opera company and has made a success in each city visited, our friends on the other side of the canal may have awakened somewhat to the fact that the money-grabbing North Americans not only have a sense of the artistic, but can also produce admirable singers.

"It is surprising that with all the opera and the many concerts given in these countries, so few representatives of the United States have been among the participants," says Mme. Vicarino. "The South Americans are greedy for music; they know what is good, and are willing to pay for it. We hear only of the big Caruso seasons in Buenos Ayres, but, besides that, there are at least three or four less pretentious seasons every year, in the same capital, the artists and chorus being imported straight from Milan, and the orchestra being recruited right there. Then, too, there are such large cities as Rio de Janeiro, Montevideo, Santiago de Chile, Valparaiso, Lima, Caracas and Bogota, all of which boast of beautiful opera houses, and, in nearly every case, of a government that is ready to meet any enterprising impresario more than half way."

In the case of the Mancini company, when an actual subvention is not obtainable, important concessions have always been given by the government. For instance, here in Bogota, in addition to the use of the beautiful Teatro Colon, absolutely free, the lights are also given, and the trips from Caracas, for the entire company. This last is a very big item, as Bogota is the most inaccessible of capitals, necessitating a week's trip up the Magdalena River after reaching the Colombian coast.

"South America is a great field for music, the one drawback being the loss of time spent in going from one country to another. Most of the traveling must be done by water, as the country is vast and mountainous and does not lend itself readily to railroad systems. Then, too, until recently, the governments have been so busy quelling revolutions that they have scarcely had time to devote either thought or money to the development of new and better modes of travel."

Of American singers, Regina Vicarino is probably the one who has sung most in Latin America, with two seasons in Mexico and one in Havana to her credit before the beginning of the present campaign.

preprehensive tour. The fact that, even with the existing prejudice against the United States and its citizens, each country in its turn has opened its arms to her means that they are willing to be convinced and will accord a welcome to an artist of any nationality, providing that he has the requisite ability.

Baltimore Honors for Mr. Thatcher After Ten Years in Church Post

BALTIMORE, Oct. 9.—Howard R. Thatcher, the local organist and composer, who is an instructor of harmony at the Peabody Conservatory and is head of the music department of the Maryland College for Women, Lutherville, Md., today celebrated his tenth anniversary as organist at the Eutaw Place Temple. A befitting mark of recognition was given this sterling musician upon this occasion by the selection of his morning and evening services for presentation. The Rev. Dr. William Rosenau, in his sermon at the Temple, paid a high tribute to the work of Mr. Thatcher. Mr. Thatcher received the heartiest congratulations from the congregation and from his musical associates, both for the excellent performances of his duties as organist and for the splendid compositions which he has supplied.

F. C. B.

Many Concerts This Season for Adela Bowne

Adela Bowne, the popular American soprano, who will be heard here in concert this season under the management of Foster and Foster, has been engaged to sing in Lockport, N. Y., and Providence. She will sing in a performance of the "Messiah" at Springfield, Mass., on Dec. 5 and gives recitals at the Bancroft Hotel in Worcester, Mass., in December and a recital in Philadelphia in January.

The first musical attraction of the season in Columbus, Ohio, was a song recital given by Cecil Fanning in the Southern Theater, Oct. 9, with the support of H. B. Turpin at the piano.

A lecture-recital by Minnie Tracey on French music has been added to the list of the Women's Music Club, Columbus, Ohio.

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ZANESVILLE HAS AN ENERGETIC MUSIC SOCIETY

Thursday Morning Club Enters Field of Concert Management with Fine Success—Cincinnati Orchestra, Francis Macmillen, Christine Miller and Felice Lyne Engaged for This Season's Series

ZANESVILLE, OHIO, Oct. 9.—There are four musical organizations in Zanesville which during the last year have done much for the uplift of the city from a musical standpoint, bringing to the city artists of note and in their own organizations accomplishing educational work of importance.

Most prominent of these organizations is the Thursday Morning Music Club, with a membership of forty-five young women and an associate membership of 100 young men and women. This club last year brought to Zanesville Francis Macmillen, violinist; the Cincinnati Symphony Orchestra; Walter Vaughn, tenor; Corneil Overstreet, pianist, and Dr. Fery Lulek, pianist. Planned purely as an educational feature and with no hope of financial success, save the possibility of paying for themselves, these concerts, nevertheless, proved money-makers and aroused in Zanesville and near-by towns a greater interest in music of the better sort than had been known in recent years.

Another series is being planned for this winter, opening with the Cincinnati Symphony concert in November. Other concerts will be given monthly through February, the artists being Francis Macmillen, violinist; Christine Miller, contralto, and Felice Lyne, soprano. Last year Mr. Macmillen and the orchestra appeared at one concert, but this year they will give separate events. The concerts last year were given in both the Weller Theater and the Schultz Opera House, but this year the larger Weller Theater alone will be used. It seats 2000 persons and last year overflowed with the enthusiastic audience which greeted the Symphony Orchestra and Macmillen.

President and Manager

Mrs. Mayme Clossman Koska was president last year of the Thursday Morning Music Club and managed the concert series. This year Mrs. Louise Mylius Pfister is president and will manage the series. Mrs. Koska continues as honorary president of the club. Both are pianists of more than local note. Other officers of the club are: Mrs. Edith Squires Lombard, first vice-president; Mrs. Susan Bradshaw Paul, second vice-president; Mrs. Elizabeth Bell Elwell, secretary, and Ruth Bolin, treasurer.

The club meets one morning every two weeks and has for its motto "Go into music, not over it." Various masters and their works are studied and played or sung. The year's work opened Oct. 7.

In connection with the work of this club it is interesting to note that its former president, Mrs. Koska, was honored this summer at the meeting of the National Federation of Music Clubs in Los Angeles by being chosen Ohio vice-president of the Federation.

Mrs. Pfister, on whom is devolving all work in advance of the concert series this winter, is enthusiastic over its prospect. "I have never seen Zanesville people and, in fact, the people of southeastern Ohio in general, so interested in the best in music as they are to-day. Last year was the first for some time that Zanesville music-lovers had an opportunity of hearing at home the best in the musical world. They appreciated it and they promise to do so even more this year."

The Thursday Morning Music Club opened its season on Oct. 7, taking up the study of the life and works of Mozart, with Mrs. Xema Holliday as leader. The next meeting, on Oct. 21, will be in the form of an organ recital given in the Central Presbyterian Church by Effie Munson, church organist, assisted by Mrs. W. L. Wallon, soprano soloist at this church. On March 30 a second organ recital will be given by Margaret Brown and Mrs. Harry Pugh, assisted by Miss Geis, soprano soloist.

Zanesville's Two Bands

Two other musical organizations which have done much for Zanesville



No. 1—W. H. Vanaman, Director and Manager of the Zanesville Y. M. C. A. Glee Club. No. 2—Weller Theater, Zanesville, where the Cincinnati Orchestra and Francis Macmillen Played Last Year. No. 3—Mrs. Louise Mylius Pfister, President of the Thursday Morning Music Club, Zanesville, and Manager of This Year's Concert Series. No. 4—Mrs. Mayme Clossman Koska, Honorary President of the Thursday Morning Music Club, and Manager of Last Year's Successful Concert Series given by the Club. Mrs. Koska is also Ohio Vice-President of the National Federation of Music Clubs.

both at home and abroad are the Zanesville Concert Band and the Seventh Regiment Band. Both are widely known through the State.

The Zanesville Concert Band is a reorganization of the famous Bauer Band, which was in existence for sixty-six years. The Concert Band was reorganized last January and since that time has given a series of concerts with home talent. This season a series is planned with visiting artists assisting. The director of the band and manager of the concert series is Ernest Snell.

The Seventh Regiment Band has Bruce Tomlinson as its director and manager. Both bands have thirty members. Both have played several times this summer in a new band shell which was erected by public subscription in McIntire Park.

Director Tomlinson, of the Seventh Regiment Band, is a composer of some prominence.

Perhaps the youngest musical organization of the city to come to the front is the Y. M. C. A. Glee Club. Of this W. H. Vanaman is director and manager. This club, organized a year ago this fall, has a membership of twenty-five. The club also has its own orchestra, composed for purposes of accompaniment.

With the same progress in the next few years as in the past, Zanesville bids fair to become known as a place where the best in music is understood and appreciated as well as a place to which visiting artists may come with anticipation of a most cordial reception.

HELEN W. JOHN.

VARIOUS SOURCES OF SUPPLY FOR DUBUQUE ARTIST CONCERTS

Young People's Chorus, Local Concert Managers and Academy of Music Are Among Those Who Engage Visiting Artists for Iowa City—Community Especially Strong in Its Choruses

DUBUQUE, IA., Oct. 6.—The ensuing season of musical affairs promises to be the best Dubuque has seen in a long time. The Young People's Chorus is giving a series of entertainments at the Grand Opera House, the first of which will be Rhys-Herbert's operetta, "The Nautical Knot," in November, followed by an artists' evening, with Christine Miller, Mme. Sturkow-Ryder and Hugo Kortschak, on Jan. 5. Early in March the chorus will give "Joan of Arc," by Gaul, with Reed Miller and a local soprano and bass assisting. In April "The Daughter of the Regiment" is to be the closing event.

Mrs. James Ryan will give a subscription series of artist concerts in the new Julien Dubuque Hotel ballroom. The artists are Julia Claussen, Nov. 15; Anna Case and Charles Gilbert Spross, Dec. 6, and Marcella Craft, Jan. 1.

The local Sängerbund is planning a series of concerts, one of which is to be the "Lay of the Bell," by Rhomberg, in which the chorus will have the assistance of the Ladies' Fidelia Club, an auxiliary of the Bund.



No. 1. Franz Otto, Artist Manager and Conductor of Several Choruses; No. 2, Marjorie Rose Ryan, Manager of Artist Concerts

The Dubuque Academy of Music will present Silvio Scionti, the prominent Chicago pianist, in recital on Nov. 8.

An excellent performance of "The Messiah" was given recently for the Metho-

dist Conference at St. Luke's Church, when the soloists were Olive Wheat, soprano; Genevieve Baal, contralto; Marion Green, bass, and Edward Atchison, tenor, Dr. Atchison directing.

An active figure in our musical world is Franz Otto, conductor of the Sängerbund, Fidelia Club, Young People's Chorus, and Baptist Choir, and a manager of artists.

R. F.

1915 CENTENARIES OF EMINENT MUSICIANS

A List that Begins with Johan Okenheim, Born in 1415—Interesting Roll for 1815

The number of musicians whose centenarities are celebrated in 1915 is large. First in the list, says *The Musician*, comes a name closely associated with the music of the church in the fifteenth century. Johan Okenheim (the name is variously spelled, Okeghem, Ockegheim, etc.) was born at Termonde, Belgium, one of the smaller cities of Belgium, which have suffered severely in the present war in Europe, in 1415, according to researches made by William Cummings, an English historian of authority. He was the founder of the Netherlands school of music, which later yielded pre-eminence to the work of Palestrina. He was among the first, if not the first, to make any great use of such contrapuntal devices as augmentation, diminution, inversion and imitation.

In the next century we meet two names of special interest. First, Palestrina, who had so much to do with fixing the style of church music, a reformer whose influence was a power for centuries. He was born in 1515, a date to which not all historians agree. Second, St. Philip de Neri, sometimes called "The Father of Oratorio," not a composer, but a patron of music, who started the giving of musical representations of incidents from the Bible and the lives of the saints in the oratory of his church, whence the name. He was born in 1515.

Coming to the seventeenth century we meet the name of Johann Jacob Froberger, the chief German organist of his period. He had a checkered career, traveled much, meeting a variety of adventures in different countries. He died in France. Christopher Gibbons was also born in 1615, the son of Orlando Gibbons, at first the organist of Exeter Cathedral, then at Winchester, and, after the Restoration, was made organist of Westminster Abbey by Charles II.

In the eighteenth century the following names are the most important: James Nares, an English organist and church composer; George Christoph Wagenseil, a Viennese pianist and composer.

1815 has an interesting roll: Stephen Heller, pianist and composer, whose beautiful and poetic studies are well known to students; Robert Franz, a song writer who ranks with the best composers of the classic *lieder* style; Halfdan Kjerulf, a Norwegian composer of songs and piano pieces; Luigi Bordese, a teacher of singing, and composer of vocal studies formerly much used by singers; Henry Lazarus, celebrated clarinetist; Carl Wilhelm, composer of the German national song, "Die Wacht am Rhein"; Fabio Campana, composer and teacher of singing, best known by his "See the pale moon"; Philip Fährbach, composer and conductor; Christian Wilhelm Praeger, cellist, composer and pianist; Ernesto Camillo Sivori, violinist; and Rosine Stolz, opera singer.

Miss Goodson to Play Brahms D Minor Concerto With Kunwald

It was stated in the issue of MUSICAL AMERICA for Oct. 2 that Katharine Goodson, the English pianist, was to play the Brahms D Minor Concerto with the Boston Symphony this season. The statement should have read, however, that Miss Goodson was to play this work with the Cincinnati Symphony Orchestra under Dr. Ernst Kunwald.

Damrosch Forces in Washington Series

WASHINGTON, D. C., Oct. 10.—Announcement has just been made that the New York Symphony Orchestra will give a series of three concerts in Washington on the following dates: Nov. 10, Jan. 11 and Feb. 21. The assisting artists will be Mischa Elman, Percy Grainger and Frieda Hempel. Georgia Todd is the Washington representative for these concerts, which will be given at the Belasco Theater.

W. H.

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

Is Miss Farrar Un-American?

To the Editor of MUSICAL AMERICA:

I have been interested in the letters concerning Geraldine Farrar. I happen to know Mr. Disillusioned—whose signature, through a couple of errors, was somewhat garbled. I agree with much that he said, and for the sake of fairness should like to hear a real defense from the other side. That from New York was rather absurd and failed to touch the points at issue.

Certainly Miss Farrar's statement that she is pro-German because of friendliness for that country without regard to the questions of right or wrong involved, is out of keeping with our idea of her as a sensible, even intellectual woman.

Her being "un-American" has nothing to do with that, but with her statements concerning marriage and motherhood. A sort of free-love idea (though I hesitate to use that rather dangerous, because uncertain, term) seems to be held by many people of the artistic professions in Europe. A woman gives herself where she thinks she loves, without thinking it is for life, and that real love is wholly unselfish. No doubt this practice obtains among many superior people. You will find a delineation of it in W. J. Henderson's "Soul of a Tenor." But it is not the American ideal. A woman who lives according to such views is regarded here as "not nice." As Mephisto says, such love is by no means the lowest, yet Americans generally think that it is far from being the highest.

If Miss Farrar deliberately subscribes to that European (though not English, I think) idea of love and marriage, then certainly she is un-American. I, for one, should like to know how Miss Farrar really feels, and acts, in this regard. We have heard rumors which sounded derogatory; they may be true, and yet not derogatory, according to the attitude of our own conscience. Thus far we have refused to believe them, as we should in the case of gossip about our own personal friends. We have liked to think her a typical, refined American woman. Certainly she is a woman of intellect and culture and could not countenance promiscuity.

The lady from New York has praised her frankness. I wish the prima donna herself, or some one who really knows, would be really frank on this subject. Even Mephisto is equivocal. He was very interesting on Sept. 25, but it is hard to tell what he really thinks about love or about Miss Farrar. It need not be, I think, a subject on which one can't be quite frank and at the same time not indelicate, if it is handled sincerely.

We bourgeois Americans—those of us who are clean-minded—like to think of Miss Farrar as a beautiful, talented American girl, who has probably not yet fallen in love. And yet, her acting is a little too sophisticated for that. Perhaps, being a mystery—inscrutable is Henderson's word—is good press agent work.

Certainly "loving to be conspicuous" is not womanly nor in good taste. It would be more excusable in a girl not yet twenty.

The artist-mothers—Mme. Homer, Mme. Matzenauer and Mme. Schumann-Heink, and doubtless hundred of others less well known—have presented the affirmative to refute Miss Farrar's statements.

As for "the movies"—all honor to them. I just read that Richard Le Gallienne has written a scenario. But who can learn it without a little tinge of disappointment—of disillusionment? Certainly no one who thought so highly of Miss Farrar as to express himself as now disillusioned, or who would bother writing this long letter to show interest in the subject, can fail to give the artist due credit for her unexcelled hard work, her admirable acting, and her very beautiful singing. The lady from New York is quite beside the point in implying the contrary.

Doubtless a life of study abroad during one's formative years, followed by the artificial, hothouse life of an opera singer in the winter and more life abroad in the summer, is sure to alienate one somewhat. Perhaps a few more Amer-

ican summers would develop Miss Farrar's nationality and genuine patriotic spirit, for our institutions as well as our flag, which latter she no doubt regards highly.

And perhaps if she'd fall in love good and hard ———. The Allies seem to be making advances now.

Well, "I see by the papers" that she's to publish an autobiography before long. That's delightful news. Shall we know any more than we did before?

Very sincerely yours,

J. H.

Perth Amboy, N. J., Oct. 3, 1915.

Geraldine Farrar's Moral Code

To the Editor of MUSICAL AMERICA:

Referring to Miss Farrar's interview in the *Tribune* (which I, too, think is "silly and in the worst possible taste"), let me call attention to the fact that the name of one of the most distinguished artists of to-day, who is many times a great mother, has been omitted from this discussion of artist-mothers. And that is our wonderful Schumann-Heink!

From my point of view, it takes a larger and finer personality to be both the artist and mother and in both be unexcelled. For is not motherhood the first call of woman? And has the life of a woman attained its fulfillment until this, her primordial obligation, has been fulfilled?

Who will say (except Miss Farrar) that Schumann-Heink is not fully as great an artist as Miss Farrar? (For I, too, admire Miss Farrar's wonderful art.) Schumann-Heink is also a mother.

Does it not take more ingenuity to have also a home life, and be out of the limelight a part of the time, yet keep your art before the ever-changing public, than to "stay on the job all the time?"

Is not Galski a mother? And Homer, Matzenauer, Alma Gluck, Alice Nielsen, also Lucy Marsh and Germaine Schnitzler?

These and many more I could name, are the ones that have proclaimed that a woman could be both artist and mother, while Miss Farrar is one who has said it could not be done.

Will Miss Farrar, at Schumann-Heink's age, be as great an artist as Schumann-Heink is? Would we have all loved Schumann-Heink as devotedly if we did not know her to have that great motherly heart? We feel that she is one of us!

"Dust to dust, and ashes to ashes."

Perhaps, some day, Miss Farrar will realize that, after all, the first law of nature is the greatest. And from what I have read about Miss Farrar, I draw the conclusion that she is an exceptionally "notional" young lady and can change her mind in the twinkling of an eye.

She, too, thinks

"The king can do no wrong."

Yours truly,

LATONIA BARNETT.

Sedalia, Mo., Oct. 2, 1915.

Who Is Right About Resonance?

To the Editor of MUSICAL AMERICA:

The writer read with regret the communication of George E. Shea in the Oct. 2 issue of MUSICAL AMERICA. This regret was occasioned not only by Mr. Shea's personal stand on vocal resonance, but on account of the influence this might possibly have upon others.

Resonance is the determining factor in both volume and quality of tone, and its proper understanding by the teacher and pupil is of vital importance. A discussion of resonance belongs entirely in the field of acoustics. The authority for the statements on resonance found in the "fundamental principles" referred to is the late Prof. William Hallock, Professor of Physics at Columbia University from 1892 until his death in 1913.

During the last twenty years of his life, Professor Hallock made a special study of vocal resonance. In speaking of the high position of the soft palate, he says:

"I is impossible for air-waves in the mouth or pharynx to set the air in the nose in motion through either the bony roof of the mouth or the flesh of the soft palate."

"This irregularity and complexity of the spaces and passages enable the nasal cavity to lend resonant reinforcement to a much greater range of tone than if it were regular and simple."

"We have in the lower and upper pharynx, mouth and nose resonant cavities, etc." "Another fact that must be accepted is that the only resonance available, either for reinforcement or modification, is the resonance of the air in the above cavities."

These views on vocal resonance were placed before the physics section of the American Association for the Advancement of Science, the N. Y. Academy of Science, the Brooklyn Academy of Science, and other scientific societies by Professor Hallock and Dr. Muckey. They were approved without any objection, as their truth is obvious to anyone understanding the principles of resonance.

Professor Hallock and Dr. Muckey had built an apparatus which demonstrated the truth of the above statements. The accuracy of the results given by this apparatus has been acknowledged by the leading physicists of the world. It provided photographic analyses of thousands of voice tones. A study of these analyses proved conclusively that more than one-half of the vocal capabilities were lost by the raising of the soft palate.

It has been shown that the scientists whose business it is to investigate the phenomena of resonance are unitedly behind the principles of resonance adopted by the Voice Conference of the N. Y. S. M. T. A. Who, then, is Mr. Shea, or Mr. Shea's authority who can contend that these great physicists are wrong in their conclusions?

Before Mr. Shea can consistently take the stand which he has taken in his letter he must offer us his proofs. It is a duty which he owes to himself, to his pupils, and to the readers of the "Open Forum." It is a duty, furthermore, which he owes to science, for the man who can prove these statements false is competent to rewrite the whole subject of acoustics.

This "full use of resonance" mentioned in "Principles XIV, XV and XVI," is the only means of relieving the vocal muscles from overwork and strain and thus preserving the voice mechanism. Anyone whose teaching is contrary to these principles is, therefore, depriving his pupils of more than one-half of their vocal capabilities and is also placing a burden of overwork and strain upon the vocal muscles, which in time will cripple the voice mechanism.

Cordially yours,

AN AYE VOTER.

Washington, D. C., Oct. 4, 1915.

The Vocal Teacher Controversy

To the Editor of MUSICAL AMERICA:

Recent letters in the "Open Forum" would seem to portend another outbreak of the "vocal teacher" controversy. The futility of the "greatest baritone" controversy must have been apparent even before Mr. Francis Rogers' excellent articles made their appearance.

The same irreconcilable views will be held by vocal teachers as long as there are within the ranks teachers who have nothing but theory upon which to base their arguments. We need not step beyond the bounds of our own American literature to find the philosopher whose word disposes of the matter. Listen to Emerson:

"The great distinction between teachers, sacred or literary; between poets like Herbert and poets like Pope; between philosophers like Spinoza, Kant and Coleridge; and philosophers like Locke, Paley, Mackintosh and Stewart; between men of the world who are reckoned accomplished talkers, and here and there a fervent mystic prophesying half insane under the infinitude of his thought, is, that one class speak from within or from experience, as parties and possessors of the fact; and the other class from without, as spectators merely, or perhaps as acquainted with the fact on the evidence of third persons. It is of no use to preach to me from without. I can do that too easily for myself. . . . if a man do not speak from within the veil where the word is one with that it tells of, let him lowly confess it."

Until the ranks of the profession are free from the "accomplished talkers," who "speak from without as spectators merely," who are not themselves singers or never have been, standardization of either knowledge or teaching methods will never be realized, for it is quite impossible to get those who speak from within to agree with those who speak from without.

Witness the justly defiant attitude of

Mr. George E. Shea, as expressed in his letter in MUSICAL AMERICA for Oct. 2. As every one knows, Mr. Shea "speaks from within the veil," and when he announces that he will "always teach the contrary of what is advanced in certain phrases" of a set of principles which he feels are advanced by an "accomplished talker" he is not alone.

Every teacher who "speaks from within the veil, where the word is one with that it tells of" must be with him, for only to such is the real truth made manifest.

BERNHARDT BRONSON.

Milwaukee, Oct. 5, 1915.

Mr. Godowsky Replies to a Misinformed Critic

To the Editor of MUSICAL AMERICA:

In the Open Forum of your last issue there appeared a letter which was evidently written with malicious intent and flagrant distortion of facts. Referring to my editing of the Chopin posthumous Waltz, op. 70, No. 1, which appeared in the October number of the *Ladies' Home Journal*, the writer accuses me of having tampered with the original composition.

I think I have shown in many ways my reverence for the mighty genius of Chopin, having given the greater part of my life to the profound study of his works. In editing a piece of any master I consult all available editions and select what is to my artistic judgment the most perfect in expressing the intention of the composer, and what is most in accordance with established esthetic principles.

This charming and unpretentious little drawing-room piece, which was published after the death of Chopin, was never revised by him for publication, and a very few notes in the bass, which amplify but do not change the harmonies, were mostly made by Klindworth many years ago in a standard edition of Chopin.

Notwithstanding the wilfully false statement of the disgruntled writer of the letter in question, the melody, rhythm, harmony, etc., of my edition remain absolutely intact. In the one instance where the melody is raised a semitone in the Klindworth edition, I have rejected this alteration and kept Chopin's original version. As the space in the *Ladies' Home Journal* was limited, I was unable to give the different versions of various editions, as I do in the instructive editions which I prepare for the Art Publication Society of St. Louis, where I am allowed unlimited space. I would advise the writer of the protesting epistle to study carefully the many conflicting editions of Chopin's works, after which his criticism may be less ludicrous.

Yours faithfully,

LEOPOLD GODOWSKY.

Avon-by-the-Sea, N. J.

Oct. 11, 1915.

It Happened at the First Performance of "Salomé"

To the Editor of MUSICAL AMERICA:

MUSICAL AMERICA of Aug. 7, containing my article, "The Creation of an Opera," has just reached me. Especially in these war times, when we have little or no news of foreign music life here, both my wife (who is, by the way, an American singer from San Francisco) and I look forward to every mail which brings your paper with its abundance of information and interesting articles.

I would be much obliged if you should convey my thanks to Mr. Jacques Mayer

[Continued on page 199]

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MUSICAL AMERICA'S OPEN FORUM

[Continued from page 198]

for his painstaking translation of my article, take the liberty, however, of rectifying a small point: To the anecdote of the famous German composer who, when asked by the stage manager what he wished to have done during an interlude, answered: "Do whatever you please!" Mr. Mayer added to the footnote, "Dr. Istel evidently has in mind Hans Pfitzner." Indeed, one could think it was Pfitzner. Hoping, however, that I am not committing too much of an indiscretion, I must state that this happened at the first performance of "Salomé" with Richard Strauss. The stage manager referred to told me the story himself.

I am sending this through the kindness of Dr. Jacob, whose well-informed Berlin letters we always read with great pleasure.

I hope when the war is over to have the opportunity of meeting you in New York.

With kindest regards,

Sincerely yours,

Dr. EDGAR ISTELE.

Berlin, Sept. 13, 1915.

Campanari's Inspiring Guidance

To the Editor of MUSICAL AMERICA:

You are justly praised every week for your unusual magazine, your excellent editorials, your Open Forum, your interesting articles. Let me add a word of praise for the enlightening influence of your advertisements.

The columns of MUSICAL AMERICA some years ago appraised me of the fact that the great vocalist and musician, Giuseppe Campanari, was receiving pupils, and the turmoil and stress of the mental uncertainty that possesses a student who has spent a large part of his time with teachers who could only carry him just so far was eliminated in the studies of this great artist.

I heard Caruso and Campanari both for the first time during the same week in November, 1903. The baritone (Campanari) gave me the greatest thrill and made me think more. His wonderful vibrant voice, his peerless musicianship, his perfect phrasing, his even scale, his good taste, were all revealed. The kind comments on Campanari in letters in your Forum of late have been most gratifying to me.

Every student who has learned that this great artist is teaching, through reading your columns, owes a debt to your publication.

Returning to the Pacific Coast after a further period of study in New York, I wish to say that it is certainly worth the seven thousand mile round trip to have worked again with Signor Campanari.

Very truly,
HAROLD HURLBUT.

Hotel Portland, Portland, Ore.
Oct. 5, 1915.

Thaddeus Rich Deserves the Credit

To the Editor of MUSICAL AMERICA:

I have read the "Mephisto" of to-day's issue of MUSICAL AMERICA with great interest. No man achieves fame in the musical world until his name has appeared on the "Mephisto" page. After years of comparative obscurity I feel that I have achieved the highest recognition possible in a musical way. For this many thanks.

You state truly that I am young and "on the job," but, unfortunately, the Worcester Festival engagement was closed before I became manager of the Philadelphia Orchestra. Much as I would like to claim credit for the engagement, I must acknowledge that Thaddeus Rich, concertmaster of the orchestra, is the responsible party.

Most sincerely,

ARTHUR JUDSON,
Manager the Philadelphia Orchestra.
Philadelphia, Pa., Oct. 2, 1915.

The Kriens Symphony Club

To the Editor of MUSICAL AMERICA:

The present concert season is about to commence, and I should like to plead a worthy cause through MUSICAL AMERICA's columns.

There is an orchestral school known as the Kriens Symphony Club, whose object is to train instrumentalists and fit them for the large orchestras in America.

This organization is not an amateur orchestra. It is a school and its conductor gives his years of experience under the greatest conductors of the past

and present to the orchestra, teaching the interpretation of the highest class of symphonies, etc. Some of the great men Mr. Kriens has played under and personally known are Mottl, Mahler, Massenet, Toscanini and Hertz.

The American public should grasp the great opportunity of encouraging this orchestra and the untiring efforts of its conductor by sending new members.

The first rehearsal for the season will be on Thursday, Oct. 14, at 8 p. m., and will be held in the Park Avenue Church, southeast corner of Eighty-sixth Street and Park Avenue.

Anybody, man or woman, boy or girl, is eligible for membership if they are moderately advanced on their instrument and are willing to sacrifice one evening a week for rehearsal.

At present the orchestra would welcome several double bass players and also horn and bassoon players.

For full particulars address Mr. Chris-

tian Kriens, Suite 1013, Carnegie Hall, New York City.

Sincerely,

ALEX. M. JARECKIE, Mus. Bac.
New York, Oct. 3, 1915.

Advocates Registration of Music Teachers

To the Editor of MUSICAL AMERICA:

Inclosure renewal. Am heartily in sympathy with your propaganda for the registration of music teachers over an affidavit. Examinations mean nothing. Besides, it is hard to get examiners to satisfy everybody. A good teacher should be able to edit the music he uses, but very few measure up to this standard, so I hope you will wisely continue to hammer away for registration.

Sincerely,

W. K. STEINER.
Pittsburgh, Pa., Sept. 27, 1915.

NORFOLK AT LAST READY FOR FESTIVAL

Guarantors to Insure Success of Event—Activities of Various Clubs

NORFOLK, VA., Oct. 5.—Present indications point to an exceptionally active season in Norfolk, inasmuch as there are several organizations catering to the musical inclinations and desires of the public here.

There is a movement on foot among the business men of Norfolk that bears with it much of interest to those associated with the musical profession. For several years past there has been a general desire on the part of a great many people here for a spring festival. While it has been possible to give concerts of a high artistic order, it has not been possible to interest the public sufficiently to prevent rather a serious financial loss which, of course, has been the occasion for the abandonment of the festival idea for some years past. It seems, however, that the desire for a spring festival has again been awakened and that there have been secured a sufficient number of public-spirited men in the business and professional life of the city to put up a guarantee fund required to insure its success.

To Import Conductor

As the writer understands it, the plan is to have a conductor from out of the city to train a chorus of not less than four hundred voices and to give, by means of this chorus, together with a symphony orchestra, and assisting artists a series of not less than three concerts. This matter is a very interesting one and deserves support and encouragement. It is sincerely hoped that it succeeds, and that it will be the means of giving to Norfolk each year, at least, a day or two of music of the kind worth while.

The Norfolk Music Club is offering a very interesting series, with the following artists: Kitty Cheatham, Nov. 16; Fritz Kriesler, Dec. 10; Anna Case and Lambert Murphy, Jan. 7; Reinold Wernrath, Feb. 8. This list of artists justifies the opinion that the club's already high standard will be raised very materially. Ethel Neely, the able program secretary for the club, has given much time and attention to the preparation of this series.

Club's Second Season

The Melody Club, a chorus of some seventy-five women's voices, begins its second season on Nov. 30, with John Barnes Wells as assisting artist. This club was particularly successful last year in its two concerts. Mrs. Edith Virden Silance, who is both president of the club and conductor of the chorus, has returned from New York, where she made her negotiations for artists.

The Tidewater Male Choral Society, under the conductorship of Edwin Feller, will give at least two concerts, and it is very probable this organization will have a visiting singer with each of the concerts. The membership of this club last year reached approximately one hundred and fifty men. It is hoped to increase the membership during the present season.

Morning Musicales Series

Another series of musical affairs has just been announced which is in the na-



Three of Norfolk's Musical Leaders—No. 1, Ethel Neely, Program Secretary, Norfolk Music Club; No. 2, Mrs. Edith Virden Silance, Conductor Melody Club; No. 3, Edwin Feller, Conductor Tidewater Male Choral Society.

ture of morning musicales, to be given in Stieff Hall, at intervals of one week. These musicales are to be given by the professional musicians of the city, including A. Howard Garrett, baritone; Charles Borjes, violinist; Signor D'Anna, pianist; Mrs. Edith Virden Silance, soprano (each individual concert), and Walter Edward Howe, in a lecture recital, assisted by Mrs. S. H. MacDowell, soprano; Edwin Feller, Mrs. Edwin Feller and Margaret Feller in a joint recital, and the St. Paul's Quartet, giving a cycle program.

Unusual is the activity which the coming season promises, as there have not been for some years past nearly as many

plans completed prior to the beginning of the season. Furthermore, practically all of the organizations giving these different series of recitals and concerts have so arranged their affairs that the financial side of the proposition in practically all cases, has been taken care of to the satisfaction of all parties concerned.

R. V. STEELE.

THE "HIGH SALARY CRIME"

Immense Fees Paid to Opera Singers Even in "the Good Old Days"

Never a word is said about opera that does not at once start somebody off on a diatribe about the "iniquitous star system" and the "high-salary crime," all of which would do well enough for after-lunch conversation if only somebody did not dilate on "how much better it was in the good old times before the singers began to ask such ridiculous fees." This, writes Karleton Hackett in the Chicago Evening Post, is where the people make their mistake.

It is now close to two hundred years since the Royal Academy of Music was established in London, which, in spite of its title, was merely a new venture for the giving of Italian opera in that capital. The actual date was 1719. The capital subscribed was £50,000, which in those days amounted to a sum not far from the value of a million dollars in our money. Handel was the general music director, and "was at once sent to the continent to engage a company of singers."

Handel fought for a few years and was finally compelled to give up after he had sunk his own private fortune, which amounted to £10,000, and was declared a bankrupt. He broke his financial back over the high-salary crime almost two centuries ago—and still people who really ought to know better talk of this same "high-salary crime" as a new thing in the world and of American invention.

About the same time Farinelli used to receive £5,000 for the short London season, which in purchasing power was about equal to \$100,000 of our money. Not a bad fee for the London season, even in these days. Being an Italian, consequently thrifty, and with a sense of humor, he built him a magnificent villa in Bologna, his native town, which he christened "The Englishman's Folly."

Sonata by Baltimore Composer Heard in School Faculty Concert

BALTIMORE, Oct. 10.—A faculty concert was given last night by the staff of instructors at Maryland College for Women, Lutherville, Md., where Howard R. Thatcher directs the music department. The initial number was a "first performance" of a piano and violin sonata by Robert L. Paul, the local composer. Mr. Paul supplied the piano part and Howard Thatcher was the violinist. The work bears the stamp of ultra-modern harmonic treatment. Rhythmically, it is of interest as well. Its first rendition in public seemed to gain considerable favor. The program also contained piano numbers by Mary Havens Mills and Howard R. Thatcher, and a presentation of the Grieg A Minor Concerto played by Richard B. Meyer, with second piano part by Robert Paul. The vocal numbers were delightfully rendered by A. Lee Jones.

F. C. B.

Robert Gottschalk Heard in Southern Cities

Robert Gottschalk, the popular young tenor on the roster of the Music League of America, has returned to New York after a short vacation spent in his home city, New Orleans. Mr. Gottschalk during the summer was active in the preparation of repertoire numbers, and in addition, he sang in many of the Southern cities, notably Selma, Ala., and Savannah, Ga. He is tenor soloist in the Madison Avenue Presbyterian Church, New York City, and is pursuing his studies under Luis Espinal, with whom he has been working since last season.

May Peterson's First New York Appearance

The first New York concert appearance of May Peterson, the young American prima donna from the Opéra Comique in Paris, will take place on Oct. 28, when she will give a recital in Aeolian Hall. Miss Peterson will make up her program from her repertoire of arias from such operas as "Manon," "Bohème" and "Lakmé," in which she was so successful in Paris, besides songs in French, German, Italian and English.

Copenhagen is to hear Strauss's "Rose Cavalier" for the first time this winter.

WORCESTER HAS ITS FIFTY-EIGHTH FESTIVAL

"Children's Crusade," New to Local Concert-goers, Beethoven's "Choral Fantasia" and Wolf-Ferrari's "Vita Nuova" Admirably Sung—The Chorus under Dr. Mees's Direction, Heard at its Best—High Honors for the Soloists and for Philadelphia Orchestra Players—Gustav Strube Figures in Week's Events as Orchestral Conductor and as Composer of New "Poème Antique"

WORCESTER, MASS., Oct. 9.—The big choral works performed at the fifty-eighth Worcester Music Festival, held in Mechanics Hall through the greater part of the week beginning Oct. 4, were Wolf-Ferrari's "Vita Nuova," Beethoven's "Choral Fantasia" and Pierné's "Children's Crusade." Pierné's work was performed for the first time at these festivals. The "Vita Nuova" was there performed under Dr. Mees's direction last season. Beethoven's Fantasia was resuscitated after a lapse of twenty-nine years, the previous Worcester performance having taken place in 1886.

For Worcesterites, then, "The Children's Crusade," one of the most successful choral works of the last fifteen years, was the novelty. For visitors of the younger generation the novelty was Beethoven's "Choral Fantasia," which first saw the light in 1808.

The Fantasia and the "Vita Nuova" constituted the program of the first concert on Wednesday night, Dr. Arthur Mees conducting. The instrumental forces for the Festival this season consisted of players of the Philadelphia Symphony Orchestra, led by Thaddeus Rich, an excellent concertmeister. They replaced the band of Boston Symphony players engaged for former Worcester festivals. The admirable Worcester chorus, about 400 strong, was as conspicuous and effective a feature of the Festival as ever. The soloists in the performance of "Vita Nuova" were Mrs. Marie Sundelius, soprano, and Wadsworth Provandie, baritone. For the performance of the Choral Fantasia the solo singers were Mme. Sundelius; Mrs. Elizabeth Blair Miller, soprano; Mrs. Merle Alcock, contralto; John Campbell, tenor, and Leverett B. Merrill, bass. Harold Bauer was the pianist.

The revival of this work was without doubt a thing to be historically thankful for. The Choral Fantasia is a sort of very distant and poor relation of the Ninth Symphony. The high musical light in the piece is the opening passage for the piano, and the effective manner in which what would correspond to the main body of a symphonic movement is introduced. But even so the piece is worn and palpably composed for an occasion. That occasion was a concert which Beethoven arranged for his own benefit and which took place on Dec. 22, 1808. The performance was appropriately brilliant, its most conspicuous feature being the superb playing by Mr. Bauer of the commanding piano part.

Dr. Mees gave an earnest and very sincere performance of Wolf-Ferrari's music. His choristers aided him nobly. No wonder! To have the privilege of taking part in the performance of music of inexpressible radiance and splendor, music compounded equally of Italian melody and noble counterpoint, and the whole wielded by the hand of one utterly inspired and master of his task—that in itself must be an unforgettable experience. If Wolf-Ferrari had written only the prelude to this work his name would be blessed. Not that the prelude is the only fine thing in the composition. Many of the stanzas of the baritone are characterized by a beauty that is at once florid and chaste like the engraved designs on some old piece of glass. Then there is the orchestral lamentation, with the wonderful song of the English horns, and there are a hundred of the most unique and felicitous devices of orchestration. The orchestration is in itself a masterpiece. Yet, on a third hearing of the work, it is not so easy to accord it unconditional admiration as at the first. It is almost too well done! Sometimes one senses the composer stepping over from the domain of art to the land of artifice.

Mr. Provandie's Début

Mr. Provandie made his American début on this occasion. He has a manly and beautiful voice, a technique which is somewhat uneven, and at times shows a tendency toward over-emphasis or an effect for an effect's sake. Nevertheless, he was heartily and deservedly applauded. He sings with his head as well as his throat. He has temperament and

what one may call the personal capacity to reach his hearers. He understood the mood of the music, which is not an easy thing to catch and translate for one's hearers, even with the advantage of such lines. He is a talented artist and he has a beautiful voice. Mrs. Sundelius has a voice admirably adapted by reason of its timbre and the art of the singer to the few passages of *Beatrice*.

Pierné's "Children's Crusade" was warmly received. I confess that the work leaves me cold. It is difficult to sing well and it was well sung by chorus, soloists and the choir of boys and girls who had been training for this performance under Charles I. Rice through the winter. Realizing the value of such work for the children, and the importance to the Festival of this feature, both in the "Vita Nuova" and the "Children's Crusade," the public schools of Worcester had included the practice of this music in their winter curriculum. In tonal quality and in technical execution the performance of the young singers was wholly creditable to their training and their ability. The chorus proper not only displayed brilliance and body of tone, but many beautifully balanced pianos and pianissimi and fine effects of tone coloring.

The soloists were Anita Rio, Mabel Sharp-Herdién, Paul Althouse, Arthur Middleton, and these members of the quartet of female voices: Mrs. Minnie L. Sample, Mrs. Mabel B. MacGowan; Mrs. Edith D. Woodcock and Lotta M. Smith. Mme. Rio is almost infallibly a musicianly and expressive singer, and her performance was true to her reputation, although it was curious to note the essentially unsuitable character of her voice, with its color and sensuousness, a tone which in itself is surcharged with feeling, for the music of *Allys* and *A mother*—music which is premeditatedly unsexed. Mrs. Sharp-Herdién was a capable and musicianly interpreter of the lines of *Alain*, and Messrs. Althouse and Middleton lent distinction to their parts. It is not often that one hears in a single concert two voices of men which have so much beauty and such distinctive quality. In other words, this was an unusually good set of solo singers, who made a popular work the more interesting—a work which I believe to have no lasting value.

Orchestra's Good Performance

Mr. Strube, the orchestral conductor of the Festival, found at his disposal a band of unusually intent and willing players, said to be, in the main, only second players of the Philadelphia Orchestra, with the exception of Thaddeus Rich, the concertmeister, and the first oboist, Attilio Marchetti. These players, who could not be extensively rehearsed by either Mr. Strube or Dr. Mees, played brilliantly and sympathetically in accord with the leader's wishes, although, as they doubtless were more familiar with the orchestral than the choral works presented, they were naturally most distinguished in the concerts of purely orchestral nature. Thus there was a brilliant and expressive performance of the Tchaikowsky Fifth Symphony, a symphony which, when played with understanding and feeling, certainly makes the most indifferent feel its human intensity.

Then there was the beautiful accompaniment which Mr. Strube obtained for Harold Bauer for the Schumann concerto. These performances, and other orchestral performances, took place on Thursday afternoon. Mr. Bauer's performance of the Schumann Concerto was the best of this work I have ever heard, either from Mr. Bauer or anyone else—and it is worth emphasizing—the sympathy and artistic fineness of the accompaniment were also worthy of special remark. The Concerto itself is delightfully adapted for a hall of the size and the acoustics of Mechanics Hall, Worcester. The work was never so fresh, so young and romantic, so clear and coherent and so varied in its effects as when Mr. Bauer played it. It all seemed as though one were listening again to this work for the first time. Mr. Bauer added an encore, an awful concert arrangement, if I do not mistake, of one of the "Marches Militaire" of Schubert, which was appropriately retitled "Life in the Trenches" by a wit in the audience. The other orchestral pieces were Sibe-

lius's "Swan of Tuonela" and "Valse Triste," and Liszt's First Hungarian Rhapsody. Mr. Middleton sang the aria "I am a Roamer" from Mendelssohn's "Son and Stranger"—sang it gloriously, and bear in mind that this is one of the best baritone voices on the stage to-day! But what a miserable air it is! Mendelssohn at his ordinary level is not too piquant, but this, indeed, is Mendelssohn at his worst! Mr. Middleton should have sung an encore, so that we could have heard his voice under more congenial circumstances.

Novelty by Mr. Strube

The orchestral novelty of the fourth concert on Friday afternoon was a "Poème Antique" by Mr. Strube, a new work, played for the first time anywhere and employing the services of an expert violinist. Thus the piece became the half of a virtuoso's holiday, for Mr. Rich, soloist of the afternoon, played this composition of Strube's and the first movement of the dear old D Major Concerto by Paganini. Mr. Strube's composition is chiefly distinguished by inordinate languor and slushiness, and Mr. Rich was either very conscientious as an artist or else he really enjoyed this. He poured on the syrup. The sensuous beauty of his tone and the exceptional grace and eloquence with which Mr. Rich sings a melody are qualities which immediately cause him to stand out among violinists. So that he interpreted Mr. Strube's composition, as far as one can judge on hearing it for the first time, not only very beautifully, but entirely in accord with the intentions of the composer.

In the concerto which followed Mr. Rich was disappointing. Those qualities which had previously endeared him to his hearers were again in evidence. His fluent and expressive playing and the beauty and purity of his harmonics were eminently in place in certain passages, but other parts of the concerto called for a technical cleanness and brilliancy which were not sufficiently in evidence (for instance, in certain *spiccato* passages) and for a vigor and dash of style which were not Mr. Rich's that afternoon, at least. What, by the way, is the meaning of the phrase "calm urgency"? This phrase, this subtle phrase, refers to one of Mr. Strube's passages and is found in the program book on page 72. It was "calm," all right!

Mrs. Alcock's Success

A delightful experience was supplied by the singing of Mrs. Merle Alcock, whose air was the "Don Fatale" from Verdi's "Don Carlos." Mrs. Alcock's voice is perhaps more of a mezzo than a contralto. However, the tone was beautiful and full in all registers when she sang Verdi's air, and it is distinguished by a warm, noble and womanly quality which makes one remember the voice long after other details of the concert have faded into the background. She sang, too, like a true artist. At the beginning she might have made a little more of Verdi's declamations, but her treatment of the cantilena which came later gave this passage, if anything, more nobility than it inherently possesses, and throughout her appearance the simplicity and sincerity and enthusiasm of the singer, felt by everyone, made her performance one of the most entertaining of the festival. The orchestral performance of Strauss's "Don Juan" was vigorous and unblushing, and the final orchestral piece was Dukas's "Sorcerer's Apprentice."

"Artists' Night"

The program for the final concert of Friday evening, the 8th, "artists' night," was as follows:

Overture to "William Tell," Rossini; aria, "Eri Tu," from Verdi's "Masked Ball," Mr. Provandie; tone poem, "Le Rouet d'Omphale," Saint-Saëns; aria, *Rachel's* Romance from Halévy's "La Juive," Mme. Margarete Matzenauer; aria, "Cielo e mar," from Ponchielli's "La Gioconda," Paul Althouse; "The Fire Rider," Hugo Wolf, for chorus and orchestra; Orchestral introduction to third act of "Lohengrin," Wagner; aria, "Abscheulicher," from Beethoven's "Fidelio," Mme. Matzenauer; aria, "Di Provenza il Mar," from Verdi's "Traviata," Mr. Provandie; for orchestra, "Dances des Miriltons," and "Danse Russe, Trepak," from Tchaikowsky's "Nutcracker Suite"; aria, "Celeste Aida," from Verdi's "Aida," Mr. Althouse; Chorus of Romans, from Bruch's "Arminius."

Mr. Strube conducted the effective orchestral performances and Dr. Mees conducted the choral performances of the compositions by Wolf and Bruch. Mr. Provandie again displayed a good voice and certain exaggerations of style, more apparent in the swashbuckling air which may easily tempt the singer to these extravagances than in his better ordered performance in the "Vita Nuova." Mme. Matzenauer's glorious voice is better calculated to display itself in all its opulence and splendor in Beethoven's aria, which she has sung not only in Worcester but with such memorable effect at the Metropolitan Opera House, than in the romance of *Rachel* from "La Juive." Yet this romance, too, she sang with beauty of tone and of phrase, and it is said that she sang the Beethoven aria, which I could not hear, gloriously. Mr. Althouse displayed an unusually big tone in the aria of Ponchielli, yet a lesser amount of tone, and a delivery distinguished by more ease and proportion might have become him.

Thus came the fifty-eighth Worcester Festival to an end, a festival with some exceptionally artistic moments, although it did not offer the interest of previous festivals in presenting a new and important choral work for the first time in this country. The attendance on the average was a little larger than last season.

OLIN DOWNES.

Between Performances at Worcester Festival

WORCESTER, MASS., Oct. 8.—The Worcester Festival was a success this year no matter what way it might be regarded. Ask the bell boy in the Bancroft Hotel, where the artists stayed, or the most learned critic. Each in his way was rapturously sure of it. Ask Arthur Bassett, president of the Association, and he too would say it was a success, although when the cash books are balanced next week he may not be quite so confident. Somehow or other of late years the artistic and financial results have been remotely related.

Most of the artists this year stopped at the Bancroft Hotel, but there were a few exceptions. Among them was Mme. Marie Sundelius, who spent the week with Mr. and Mrs. Alfred I. Aiken, on Elm Street. Wadsworth Provandie was another wanderer from the artistic stronghold, staying at the home of his sister, Mrs. Holton W. Drew.

The first thing Harold Bauer did on arrival at the Bancroft was to order a grand piano put in his room. The next thing was four hours' hard practice, while two traveling men made a hasty appeal to the day clerk to change their rooms. "That may be great music," said one of them, "but I'd rather pay money and hear it somewhere else."

Among the critics in attendance were Olin Downes, *MUSICAL AMERICA*; Arthur T. Wilson, *Worcester Telegram*; Elizabeth Cady Regal, *The Gazette*; George W. Richardson, *The Post*; Francis L. Regal, *Springfield Republican*; H. T.

[Continued on page 201]

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Between Performances at Worcester Festival

[Continued from page 200]

Parker, Boston Transcript, and others. The register at the hotel likewise displayed, among other familiar names, those of Loudon Charlton, Gertrude F. Cowen, Mr. and Mrs. Heber MacDonald, New York; Jules Jordan, Providence; Mrs. H. Martin, known as the "mother of artists"; Mr. and Mrs. R. H. Paine of New York; Mr. and Mrs. Gordon Dexter, Boston; O. E. Lathrop, New York; Josephine Knight, Boston; Mrs. George H. Emmott, Woonsocket; Helen Niccolai, New York; Thomas Thomas, Norfolk, Conn.

The Worcester Musicians' Union gave a banquet the second night for the members of the Philadelphia Orchestra at the Bay State Hotel. About 200 were present. The Worcester entertainment committee included E. P. Crosbie, Walter Hazelhurst, Angelo Truda and Fred D. Valva.

Charles I. Rice, supervisor of music in the public schools, had his annual personally conducted tour through the schools with several of the artists. The party included Mme. Marie Sundelius, John Campbell, Wadsworth Provandie and Max Kindler, cellist of the orchestra. Mme. Sundelius sang "Bird of the Wilderness," Horsemans; "Swedish Folk Song," Zuni Indian Love Song and "Take Me, Jamie, Dear." Mr. Campbell's selections were Sigmund's "Liebeslied," Wagner, and "The Secret," Scott. Mr. Kindler played Saint-Saens's "The Swan" and a Scherzo by Van Gons. Mr. Provandie sang "Gloria," by Buzzi-Peccia, and "Mother O' Mine," Tours.

Another delightful occasion afforded artists was the tea at the Hultman-McQuaid Conservatory of Music, where visiting artists were entertained by Mr. and Mrs. Paul Hultman. Norma Drury, nine-year-old pupil of Mr. Hultman, played several numbers to the delight of the visitors. Hazel Dann, Blanche Dann and Ruth Hurlbut also assisted.

"You are the finest little child piano player in the world," declared Mme. Matzenauer, impulsively, when the little girl had finished. "I wish I could hear you many hours more. I am going to keep in touch with you." Mme. Matzenauer was in the rear of the recital hall at the time, but rushed up to little Miss Drury and kissed her affectionately.

RALPH W. PERRY.

Max Reger, who is now living in Jena, will conduct the Jena Academic Concerts this season, as the regular conductor, Poppen, is at the front.

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TROY'S MUSICAL LIFE CENTERS ABOUT ITS TWO EXCELLENT CONSERVATORIES



The Troy Y. M. C. A. Orchestra, for sixteen years a leading musical institution in Troy, under the direction of Clarence Phillip

TROY, N. Y., Oct. 10.—Almost all musical activities in Troy emanate from or are closely identified with the Troy Conservatory of Music or the Emma Willard Conservatory, so that in forecasting the activities of these two schools for the season one comes into very close touch with practically all that will be worth while in musical Troy during the coming season.

The Troy Conservatory has had twelve years of splendid success and is rapidly assuming a place among the leading schools of music in the State. It averages from 800 to 1000 lessons given privately each week, besides class lessons. The faculty, headed by Christian A. Stein, director, and Clarence Phillip, business manager, is as follows:

Piano, Christian A. Stein, James J. McLaughlin, Jr., Margaret M. Gillies, Elizabeth H. Lindsay, Brenda W. Krause, Clara Stearns, Harriet F. Link, Eva C. Lewis, Anna Mooney, Mary E. Ross, Jessie L. MacDonald. Voice, Allan Lindsay, Charles B. Weikel, Elizabeth H. Lindsay. Organ, Clara Stearns. Violin, Robert E. Foote, Clarence Phillip, Louis T. Krause. Viola, Clarence Phillip. Violoncello, E. S. Thornton. Double bass, Fred Landau. Flute, William G. Franke. Clarinet, E. S. Thornton. Cornet, George F. Doring. Vocal sight reading, Elizabeth H. Lindsay. Choral class, opera class, sight singing, Charles B. Weikel. Violin ensemble class, Robert E. Foote. Orchestra class, Clarence Phillip. Elementary violin ensemble class, Louis T. Krause. History of music, Clara Stearns. Harmony, counterpoint and composition, James J. McLaughlin, Jr. Secretary, Katherine Bunce.

More Than 800 Pupils

The school is organized on the broadest art basis. During the past year in-

struction was given to more than 800 pupils, many of whom came from Western and Southern States. The conservatory has a musical library started by the faculty. The course of study is designed to meet needs of two classes of students, those desiring to prepare for professional work and those who wish to gain musical knowledge and power of appreciation.

During the winter concerts are given under the auspices of the conservatory in the hall of the Young Men's Christian Association. Pupils, when sufficiently advanced, have the privilege of participating in these entertainments.

School's Symphony Orchestra

The school has its own symphony orchestra, which is under the direction of Victor Smith and is of wide repute. It gives frequent concerts in music halls, and affairs of importance on the musical calendar this season include the concerts of the Troy Vocal Society and the Troy Choral Club, at which the symphony orchestra will provide the instrumental support.

Another orchestra of long standing in Troy and of more than local reputation is the Y. M. C. A. Orchestra, which has been in existence for sixteen successive years, under direction of Clarence Phillip, manager of the conservatory. This orchestra gives an annual concert, which is one of the events of the season.

Studio Concerts Numerous

Studio concerts are also numerous at the conservatory, and while Messrs. Stein and Phillip do no managing of large public concerts, the musical events of the season are made up largely of recitals by members of the faculty or others in-

directly associated with the school and their pupils.

The Emma Willard Conservatory, which is part of the famous Emma Willard school for girls and yet distinct from it in many respects, including its home buildings, enters upon its twenty-second season this year. The present director, William Lewis Glover, who also has charge of one of the finest boy choirs in the city, has engaged a splendid staff of teachers. As a result, this institution ranks among the highest in this vicinity. Mr. Glover studied with noted teachers in Boston and in Berlin, where he also had a large class of pupils during his seven years' stay.

Glee Club and Madrigal Society

S. Grahame Nobbes, the head of the vocal department, is conductor of the Emma Willard School Glee Club, which, in addition to the usual glee club concerts, has given successful performances of the operettas, "Feast of the Little Lanterns" and "Princess Chau," both by Paul Bliss. The Troy Madrigal Society, under Mr. Nobbes's direction, has given notable productions of "The Mikado" and "Trial by Jury." Frank Sill Rogers is head of the organ department; Mrs. Annie Hagan Buell and Helen J. Fancher, with Director Glover, constitute the piano department, and Robert E. Foote is teacher of the violin. Instruction in all theoretical branches and lectures upon musical subjects are given by Mr. Glover.

Ben Franklin, manager of the Troy Concert Course, announces that Mme. Olive Fremstad, the famous dramatic soprano, has been engaged to take the place of Alma Gluck in one of the concerts of the course.

W. A. HOFFMAN.

Music and Architecture

By W. H. HUMISTON

OTHER things being equal, simplicity counts for more than complexity. The simple melody of Bach's "I'll watch with my dear Jesus," of Beethoven's "Hymn to Joy" in the Ninth Symphony; of the Shepherd's pipe in "Tristan and Isolde"—yes, even the simple melody of Foster's "Old Folks at Home" is greater than, say, a double fugue by, say, Albrechtsberger. One is inspired and the other is uninspired, you may answer. How does one recognize inspiration? It is a sort of universal instinct—not quite universal to be sure, for not all recognize the greatness of the masters.

Music is said to be analogous to architecture, which is compared to "frozen music." The pyramids are great in their simplicity. A huge barn is simple, but is it beautiful? Not often!

Here is one difference between music

and architecture. The latter exists with a utilitarian purpose behind it, the former exists for itself alone. But the analogy is a fairly close one, after all. A Bach fugue is like a mediaeval cathedral, a Beethoven symphony is like a Greek temple. What are some of the modern immensely complicated works like? One is tempted to say they are like a gigantic engineering structure, where the engineering problems take precedence over questions of beauty. But a great bridge is useful and may be ornamental, so complexity is not neces-

sarily a bar to greatness and beauty. After all it goes back to a question of inspiration. Time alone can give a final answer to that question.

Lillian Heyward Wins Praise Both as Pianist and Singer

A recital was given on Oct. 9 at the Country Life Exposition, Grand Central Terminal, New York, by the teaching staff of the Fogg Studios, Mrs. Clara Elton Fogg, director. Those taking part were Lillian Heyward, Erno Rapee and Sandor Hermati. Miss Heyward demonstrated her marked ability, both as pianist and singer. As pianist she appeared with Mr. Rapee in Schumann's Andante and Variations, Op. 46, and in Raff's "Gavotte et Musette." Her lovely soprano was displayed to great advantage in "Vissi d'Arte" from "Tosca" and the Dell' Acqua Villanelle.



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TOO infrequent indeed have been the visits of the Boston Symphony Orchestra to Chicago, and the last, its second appearance here in almost a decade, last Sunday afternoon at the Auditorium, was one of the big events in Chicago's music.

As on its former visit, Dr. Karl Muck again was the conductor of the orchestra, and his dominant personality, formal, dignified and reposeful, indicated before the music of the day had been unfolded that he again had complete mastery of the organization.

In many respects the personnel of the orchestra remains unchanged, and that, to a great degree, has contributed to its remarkable ensemble. Dr. Muck had prepared a program which showed that he recognized the fact that we have an orchestral public of discernment.

The Brahms Symphony No. 1 in C Minor, the Wagner, "Siegfried Idyl" and the Strauss "Till Eulenspiegel" were all works which had repeatedly been heard here. The Liszt Symphonic Poem, "Hungaria," though one of the earliest of the Hungarian master's works, received at this concert its first Chicago hearing.

The Boston players in the foregoing compositions disclosed a remarkable refinement of style, elasticity and suavity of tone and sweeping brilliance. Dr. Muck's reading of the symphony was objective; not that it was without individual characteristics, but it was held in formal and sane style and the lyric contents were less emphasized than under our own conductor, Mr. Stock. Dr. Muck is not a poet in his interpretations, he is more the austere thinker and student.

The Wagner selection served to show the great finesse of the string section. It produced wonderful pianissimi and in this number the blending of the woodwinds, the brasses and strings was particularly beautiful.

In the Liszt symphonic poem the astonishing virtuosity of the orchestra came forth tellingly, but while the piece is a fine medium for display, it is by no means equal to many of Liszt's other symphonic poems, lacking much in melodic beauty and in characteristic Hungarian thematic material. The concert closed with a brilliant performance of the "Till Eulenspiegel."

The Auditorium contained a large and representative audience, which repeatedly acknowledged with enthusiastic applause the gifts of both Dr. Karl Muck and his orchestra. Several times Dr. Muck motioned to the orchestra to rise with him to recognize the applause.

Final Rabinoff Opera Performances

The week's season of opera and choreographic art given at the Auditorium by the Boston Opera Company and the Pavlowa Russian Ballet closed last Saturday, with two repetitions, "Madama Butterfly," at the matinee, and "L'Amore dei Tre Re" in the evening, with the same casts which had presented these works before. At both performances the house was sold out, and thus the financial results of the week were eminently satisfactory.

Impresario Rabinoff has a very excellent organization under his direction this year, and it should prove a success financially throughout its tour, as it is an artistic one.

The company in both its operatic and terpsichorean branches has accomplished much since its establishment, and Mr. Rabinoff has some still more interesting plans in view for the future.

May Engage Chaliapine

"I intend giving Russian opera in Chicago next season, and in fact several works which have never been done here before, including Glinka's 'Life for a Czar,' Moussorgsky's 'Boris Godunow' and Tchaikovsky's 'Eugen Onegin.' For these works a basso of stellar caliber is required and I may be able to secure Chaliapine for next season."

At the Wednesday performance of "Madama Butterfly" Tamaki Miura, the Japanese soprano, had among her interested listeners several famous prima donnas, including Mme. Schumann-Heink, Rosa Olitzka and Julia Claussen. During the Saturday performance the famous

American interpreter of the rôle of Cio-Cio-San, Geraldine Farrar, was among those in the audience who admired the work of the Oriental soprano.

Revival of Auber's Opera

Among the week's productions that of Auber's "The Dumb Girl of Portici" ranked high. The performance under Agide Jacchia's conductorship was most spirited and the scenic investiture was sumptuous.

Auber's opera, now some ninety years old, had not been heard in Chicago for more than thirty years, and was for most of the audience present, as well as professional musicians, a novelty. It proved musically and dramatically entertaining.

Anna Pavlowa, as *Fenella*, has a difficult rôle, in that not only dancing of a superlative kind was required, but also pantomimic talent. Her portrayal was an unqualified success. Such graphic and tense pantomime has not been seen in Chicago before.

The operatic contingent was represented by Giovanni Zenatello, as *Masaniello*, who sang with a robust and highly dramatic tenor voice. He has gained much in volume of tone and in dramatic poise since he was last heard here, and frequent applause greeted his several solo pieces.

To Felice Lyne, the young American coloratura soprano, was given the principal feminine part of *Elvira*. Her voice is well adapted to the florid and brilliant style of the older operas. She disclosed remarkable vocal charm and flexibility.

Thomas Chalmers, as *Pietro*, did some vigorous singing and made an impressive figure, and Georgi Michailoff, as *Alfonso*, though somewhat uncertain at first, improved as the evening wore on.

Unstinted praise must be accorded to Joseph Urban for the stage effects.

The following have consented to act as judges for the Music Educational League of Chicago, which has for its purpose the fostering of exceptional musical talent: Lois Adler, Herbert Butler, Edward Collins, Eric DeLamarter, Herman Devries, Arthur Dunham, Glenn Dillard Gunn, Karleton Hackett, Hamilton Hopkins, Henriot Levy, Edward Moore, Adolph Muhlmann, Maurice Rosenfeld, Leon Sametini, Fanny Bloomfield Zeisler and Alex Zukovsky.

MAURICE ROSENFELD.

Chicago Opera Company's Roster for This Season

CHICAGO, Oct. 11.—The roster of the Chicago Grand Opera Company for the season of 1915-1916 has been announced as follows:

Sopranos—Frances Alda, Supervia Conchita, Ella Corrigan, Louise Edvina, Hazel Eden, Geraldine Farrar, Rachel Frease-Green, Olive Fremstad, Lillian Gresham, Mabel Preston Hall, Emmy Destinn, Maria Kousniezoff, Nellie Melba, Carmen Melis, Alma Peterson, Dora de Philippe, Frances Rose, Helen Stanley, Myrna Sharlow, Marcia van Dresser, Elizabeth van Endert.

Messo Soprano and Altos—Eleonora de Cisneros, Julia Claussen, Valeria Devries, Myrtle Moses, Irene Pavlovskaya (Carew), Ernestine Schumann-Heink, Barbara Wait, Frances Ingram, Cyrena Van Gordon.

Tenors—Amedeo Bassi, Hans Bechstein; Francesco Daddi, Edoardo Ferrari-Fontana, George Hamlin, John McCormack, Frances Maclellan, Lucien Muratore, Constantinos Petropoulos, Giovanni Zenatello.

Baritones—Wilhelm Beck, Hector Dufranne, Désiré Defrère, Francesco Federici, Graham Marr, Titta Ruffo, Clarence Whitehill.

Bassos—Vittorio Arimondi, Karl von Cochems, James Goddard, Gustav Huberdeau, Constantin Nicolay.

M. R.

Male Ranks of Hamilton Choir Thinned by Enlistments for War

HAMILTON, ONT., Oct. 8.—The Elgar Choir is being re-organized for season of 1915-16. Many of the men of the choir are with the English army, hence there will be a number of new members to take their places. The first rehearsal was recently held. Clarence Lucas, who last year wrote the stirring chorus, "Ye Mariners of England," for the Elgar Choir is this year writing a new patriotic chorus—the name of which is not yet announced, but which will be ready for the choir in a few weeks' time.

Mary Garden Recuperating at Her Home in Scotland

Word has been received in New York that Mary Garden, the prima donna, is at her home in Strichen, Scotland, recovering from the strain of her summer's work in nursing in French hospitals. It is denied that she has undergone an operation for appendicitis. A cable message received by New York newspapers on Oct. 9 said: "Miss Garden broke down this summer from the strain of her ambulance work. No operation was ever performed. She is now at her Scotch home, regaining her strength to enable her to return to her duties in France."

MUSICAL TRIBUTE TO A LOVED POET

James Whitcomb Riley Concert in Indianapolis a Touching Demonstration of Affection for America's Laureate of Childhood—Many of the Riley Poems, Set to Music by Ward-Stephens, Occupy Conspicuous Place on the Program—The Poet's Niece as Violin Soloist—Singing and Dancing by Children an Important Factor in the Observance

INDIANAPOLIS, IND., Oct. 9.—Music played a large part in the celebration of the sixty-second birthday anniversary of Indiana's beloved poet on Thursday, Oct. 7. The observance of the occasion was appropriately national in scope, enlisting the sympathetic interest, and in many cases the personal participation, of the country's foremost men.

The forty members of the Musikverein, led by Alexander Ernestinoff, and a brass quartet come in for first mention in connection with the musical side of the celebration. They serenaded the poet in quiet little Lockerbie Street at midnight, the very first minute of the natal day, awakening him with music and song.

In the afternoon of Thursday a program of dance and song was given at the Murat Theater, which was filled to its utmost capacity.

The Murat Theater orchestra, augmented for the occasion, intoned the music of the opening chorus, which was "The Circus Day Parade," music written and conducted by Ward-Stephens. After a few measures, this music was drowned by the bass drums which led the parade of boys and girls, representing characters of Riley's poems, who came from the rear of the theater and marched to the stage. Graceful dancing by these young girls followed: Helen Coburn, Margaret Tuttle, Eleanor Shaler, Virginia Treat, Anna Barbara Coburn, Jane Jillson, Lucile Fuller, Dorothy Wade and Ruth Page. Most exquisite in their dance, "The Poison Flower," were the three Russian dancers, Tamara Swirskaya, Andreas Pavley and Serge Oukrainsky. Weber's "Invitation to the Dance" formed the music. Oukrainsky, who is reputed to be the only male toe dancer in the world, interpreted a Riley character, "The Raggedy Man," depicting in his antics the humor of this beloved Riley character. Children showed their delight at this.

A Beethoven "Pastorale" was the music used for the "Morning Poet," Riley's poem to Bliss Carman. This was presented by the group of Indianapolis girls. Beethoven's "Joy Hymn of Youth," in an arrangement by Oukrainsky, was presented as a special tribute to Mr. Riley. This was a beautiful combination of solo and ensemble dance numbers, presented on this occasion for the first time in America.

Riley Songs Sung

The musical numbers consisted of song groups sung by Litta Grimm, contralto; violin numbers by Miss Lesley Payne, and children's choruses. Miss Grimm's songs were "A Song," "Her Beautiful Hands," "The Man in the Moon," all Riley poems, with music by Ward-Stephens.

From a musical standpoint the gem of the entire program and the number bringing the most applause was Miss Grimm's singing of "There, Little Girl, Don't Cry." This most pathetic, plaintive Riley poem, with a beautiful musical accompaniment by the late Clarence Forsyth, in whose memory it was sung, with Ward-Stephens playing a most sympathetic piano accompaniment, came nearer to bringing tears to the eyes of all than any other number. Miss Grimm also sang Schubert's "Death and the Maiden," while Tamara Swirskaya and Andreas Pavley gave it an effectual pantomimic interpretation.

The children's chorus, which had been in training for several weeks by Mrs. Carroll B. Carr, sang the Riley poems set to music by Ward-Stephens. These were the opening numbers: "The Circus Day

Parade," "The Boy Patriot," "Tentelena-land" and "Little Orphan Annie."

Riley's Niece Violinist

The appearance of Lesley Payne, Mr. Riley's niece, was notable from the fact that the young woman made her debut as a violinist on the concert stage on this occasion. Miss Payne has just come from her studies in Paris, where she had instruction from Jacques Thibaud, Willem Ten Hare and Arthur Hartmann. The violin upon which she played was Mr. Riley's gift to her. Her numbers were the Canzonetta from the Tchaikowsky Concerto, Op. 35, and the well known Air for the G string, Bach.

Riley's poem, "America," with music by Ward-Stephens, brought the long program to a conclusion, with the audience standing during the performance of it.

The program was in charge of Ona B. Talbot, who has been hard at work on the arrangements for the last several months.

In his letter of thanks, Mr. Riley writes:

"Dear Mrs. Talbot and My Friends,
Her Company:

"Your tribute was so exquisitely beautiful, so truly perfect in art and feeling that I am unspeakably in your debt. But, with the gratitude as deep as very tears, I thank you one and all. Gratefully and faithfully,

"JAMES WHITCOMB RILEY."
PAULINE SCHELLSCHMIDT.

DE TRÉVILLE SOUTHERN TOUR

Soprano Making Fortnight's Trip
Through Texas and Oklahoma

Yvonne de Tréville, the famous coloratura soprano, left her Elizabeth, N. J., country place last week for a fortnight's concert tour in Texas and Oklahoma. This is Miss de Tréville's first visit to Oklahoma, and there has been such a desire manifested to hear her in her costume-recital, "Three Centuries of Prime-Donne," that it is probable she'll have to divide her visit into two sections, returning later in the winter.

Among Miss de Tréville's re-engagements this season is one at the Academy of Music, Brooklyn, under the auspices of the Brooklyn Institute. She will give a second costume recital featuring in the latter part the works written for and dedicated to her by American composers.

This program, however, will differ from this week's Houston, Tex. concert (in which Miss de Tréville sings the songs of American women) in that at Brooklyn she will use songs by Charles Wakefield Cadman, A. Walter Kramer, James Rogers, William Humiston and others.

Metropolitan Soprano and Chicago Opera Chorus Master Arrive from Europe

Minnie Egner, soprano of the Metropolitan Opera Company, arrived in New York, Oct. 11, on the Ancona of the Italian line. Pietro Napoli, chorus master of the Chicago Opera Company, arrived on the same ship with thirty members of the chorus. He told of a monster benefit held in Milan for the families of Italian soldiers, in which Caruso sang "Pagliacci." The receipts amounted to \$10,000.



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To Extend Work of Hemstreet School in Woodstock Colony



The Hemstreets at Woodstock, N. Y. On the left, Frank Hemstreet and Lillian Miller Hemstreet, and on the right, Mrs. Hemstreet

THE Summer School of Singing, conducted at Woodstock, Ulster County, N. Y., by Frank Hemstreet and Lillian Miller Hemstreet of the Hemstreet Studios, New York City, closed its seventh season on Oct. 1. The success of the Hemstreets at their summer school has been notable and the work will be extended next season in the teaching field. There will also be other added attractions.

A series of Sunday afternoon concerts in an adjoining musical colony will give new singers and instrumentalists an opportunity to be heard and the works of new composers may there be tried out. It is also planned to establish an orchestra, and a chorus will be organized in the course of events. The Hemstreets are now enrolling their students for the current season's work at the New York studios, the Hotel Royalton, 44 West Forty-fourth Street.

Piano Practice as an Art

Attitude Towards It the Key to Success or Failure—Elements Necessary in Arousing and Maintaining Interest—Love for the Art All-Essential

By HARRIETTE BROWER

THE school girl, spending her hour a day at the piano, skimming through her scales, études and "pieces," her mind often filled with thoughts quite foreign to the work which occupies her fingers—what does she know of the art of practice? The boy who goes to the piano because he must, because it is so ordered by the powers that be, though he would much rather join his comrades at the ball game—what interest has he in the art of practice?

How many piano students ever heard of practice being called an art? The more thoughtful and advanced of them may realize that beautiful piano-playing is an art; they may even have heard that some of the greatest pianists have called technique an "art in itself." But mere practicing—how can that be an art?

One of the great violinists of the day, in a recent interview, remarked with conviction: "Practicing in itself is an art." Surely this simple sentence lets a flood of light on the subject; it shows us in what esteem true practice is held by one who has become a past-master in his art. He has found it to be an art in itself. Is it not logical to conclude that this conception of practice forms the dividing line between the artist and the dilettante, between the serious minded and the superficial, between those who succeed and those who fail?

This matter of practice ought to be looked squarely in the eye and carefully considered, for it is of tremendous importance. So many pupils all over this wonderful country of ours are taking music lessons, and in many cases there is very little to show for all the time and money expended. If a finger can be placed on the vulnerable spot, the point of all others from which success or failure emanates, is it not to be found in the quality of practice, and the light in which his practice is regarded by the student?

It is surely both natural and logical that the way one practices should be a crucial test of seriousness and ability. The teacher has given the lesson; he has put into it his ripe knowledge, his wide experience, the best of himself. It is all he can do; angels can do no more. Perhaps he has even been careful and explicit enough to tell the pupil exactly how to practice. Further than that he cannot go; he must leave the learner to work it out. The manner of his working it out belongs to the student alone; he alone is the architect of his failure or success.

Dr. William Mason, dean of American pianists and teachers, used to say that it was a very difficult thing to learn how to practice, so difficult that some people never learned it at all. In the words of Hegedüs, the violinist above referred to: "Two hours with conscience and love of art are worth more than six hours on a different basis." That is it then: "With conscience and love of art." These will solve the problem.

As teachers and players, we want to find out the reason why we do not bring forth better results. If we teach and feel that we are doing our level best, then the fault must lie with the student, with the kind of work he is doing if failure is the result of our efforts. It is our privilege, duty, even our necessity, to aid him to do better work in his study hours: to set him on the right track, to keep eternally at it till he has some conception of his practice as an art.

Interest Must Be Aroused

Music study must be made interesting, or practice will never become an art. Sometimes the piano pupil takes up singing, and then asserts she finds the latter "more interesting because there are various sides to think about." Be that as it may, in certain cases. Yet the piano, so easy to play, the piano with its marvelous technical and tonal resources, its wonderful literature, should deeply interest any one with a spark of love of music in his soul. This is the great work of the teacher—to awaken interest in all branches of piano study,

in technique as well as tone color, in minute detail as well as in the complete whole.

In order to awaken interest, the student must be taught from the start to *think*; to think tones, touch, effect—in short, to think music and the meaning of it.

The student who is really thinking will perceive before very long that he needs a good technical equipment in order to be able to perform the pieces he is fond of. He takes account of his faults and limitations and considers what he can do to get rid of them. Perhaps it is lack of finger control. He finds some exercises which will correct this difficulty. It may be that scales are very imperfect, or chords are uncertain and muddy. These must be cleared up. Octaves may be the bugbear. All these points need to be doctored. In finding a remedy for each one, the thoughtful student builds up for himself a certain round of technical forms which specially suit him and give him just the help and training he is in need of.

Always thinking, listening, analyzing, he takes up his piece. He dissects it, studies it in detail, working much less on the easy than on the difficult parts. If any of them seem to be beyond him he considers just what the difficulties are, makes special studies out of those spots, until they, too, become easy.

Concentration

Constantly to think and listen, to analyze, to test the ear and the fingers, to seek out and work on the hard parts; to play slowly, to study effects of touch, tone, power and variety, to gain control and poise; all these require the greatest concentration; there can be no practice as an art without this, its chief corner stone. The true teacher will constantly labor to establish this condition. The student who is in earnest will strive to acquire, more and more, the ability to shut out every disturbing thought and fix undivided attention on the work he is doing.

It is not my intention to recommend any special exercises, or to set down any practice rules. Each student is an individual study; every pianist should strive to discover what will benefit him the most.

Only the general conditions which enter into the art of practice have been briefly mentioned. They can be summed up, "lest we forget": Thinking, Listening, Interest, Earnestness, Concentration.

And yet there is something more: Love for Art!

"After all is said it is love of the art which counts: Practice with love, not

from a sense of duty." If we *love* the study of music, we shall not allow inattention to waste a moment of the precious hours devoted to it. We shall be filled with it, through and through; we shall think out its problems as we go about other tasks, our thought and desire will be in the work. We shall gladly give up many merely personal pleasures for the keener joy which our favorite study brings.

A talented child, who beside doing school lessons, gave all her spare time to piano study, was remonstrated with. "But it is my pleasure," was the quick response.

A young artist who devoted most of his hours to the piano was asked if he did not grow very tired of it.

"No, indeed; how can you think it would tire me, when I love it!"

Those who love music sufficiently to make it a vital interest in their lives, who have learned to listen and think music, have discovered that there is an art in practice. If they master it they will eternally profit thereby.

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SECOND MIDDLETOWN SERIES

Middlesex Association Brings Course of Splendid Attractions

MIDDLETOWN, CONN., Oct. 8.—The Middlesex Musical Association, now in its second season, has completed arrangements for its course of five concerts, which is to include the following:

Nov. 6, New York Philharmonic Orchestra, Josef Stransky, conductor, with Wynne Pyle, pianist; Jan. 11, Lucile Orrell, 'cellist, Boris Saslawsky, Russian baritone, Frank La Forge, pianist-composer; March 9, Kneisel Quartet; April 6, May Peterson, soprano, David Hochstein, violinist, Nicolai Schneer, accompanist; in May, concert by the Chorus of the Association, date and soloists to be announced later.

The officers of the association are as follows: G. Ellsworth Meech, president; E. Kent Hubbard, vice-president; Mrs. Edward G. Camp, vice-president; Laura F. Philbrook, secretary; Harold M. Meech, corresponding secretary; Harold A. Williams, treasurer; Joseph I. Lawton, assistant treasurer.

Ernest Schelling's New York Recitals

Ernest Schelling, the pianist, will open his New York season at Carnegie Hall, Nov. 17, as a preliminary to a three weeks' tour through the Middle West. From there he will return to New York for his recital in Aeolian Hall on Dec. 9.

SCHENECTADY CHORUS STRONG MUSIC FACTOR IN COMMUNITY



On the Left: Arthur M. Morgan, Director of Combination Male Chorus. Right: J. Bert Curley, Conductor of Schenectady Festival Chorus

SCHENECTADY, N. Y., Oct. 5.—The great success of the recent concert production of Gounod's "Faust" by the Schenectady Festival Chorus at the Schenectady and Troy armories, has given J. Bert Curley a high place among the musical managers of this section. As organist and choir director of St. John's Church, Schenectady, he has maintained a high standard of excellence in his church music. The annual oratorios on Ash Wednesday nights have grown steadily in popularity and increased in interest from year to year. Rossini's "Stabat Mater" and Verdi's "Requiem," among the better known oratorios, have won much praise for Mr. Curley. Last year an innovation was the performance of Dvorak's "Stabat Mater," which had never been given in this part of the State.

W. A. H.

NEW YORK'S MUSIC SCHOOLS COMING INTO THEIR OWN

Record Enrolments Indicate that American Students Are Coming to Realize More Than Ever Before the Strength and Equipment Possessed by Metropolitan Conservatories



NEW YORK'S many music schools exhibit this year ample confidence in their ability to cope with the demands which the swiftly nearing season is already making. Each should, and manifestly will, garner a record harvest. Last season the war undoubtedly deterred a considerable number of American students from journeying to Europe in order to pursue their musical studies. Continuing their courses under local auspices these students were brought to realize the comprehensive equipment and extensive power which this city's musical institutions justly claim. Such news would hardly be generally withheld; and it is but reasonable to suppose that it has by this time been thoroughly disseminated. To offset the increase which this year's influx has brought about, this city offers added pedagogical force. It is the purpose of the following paragraphs to convey, in some slight measure, what New York now holds forth to the student of music.

The Institute of Musical Art

THE Institute of Musical Art, Frank Damrosch, director, was established in 1905 for the purpose of providing thorough, consistent and comprehensive courses at rates compatible with their quality. The institution, being liberally endowed, has been able to bend its energies toward exemplary ideals. Nothing vital or essential has been overlooked in planning the curriculum. Excepting in the theoretic subjects, instruction is individual.

This year the "Faculty Council" reads as follows: Adriaan E. Freni, Giulio Gatti-Casazza, general manager of the Metropolitan Opera House, Herbert Fryer, Rudolph Ganz, Percy Goetschius and Franz Kneisel. Instruction in piano is entrusted to Clarence Adler, Frederick S. Andrews, Helena Augustin, Carolyn Harding Beebe, Gaston M. Dethier, Annabel Farrington, Herbert Fryer, James Friskin, Rudolph Ganz, Warner M. Hawkins, Arthur Hochmann, Mrs. Williston Hough, Ethel Leginska, Mrs. Anne Lockwood Fyffe, Virginia Lucy, J. Katherine Macdonald, Mary B. Merrill, Henriette Michelson, Zofia Naimska, Mrs. Mabel Phipps-Bergolio, Mrs. Harriet Scholder-Edlin and Elizabeth Strauss. Mr. Dethier will teach organ. Voice culture and repertory are in the hands of Leontine de Ahna, Mrs. Adèle Laeis Baldwin, Vernetta E. Coleman, Adriaan E. Freni, Gardner Lamson, Fernando Tanara, Mrs. Theodore Toedt and Madeleine Walther.

This year the stringed instruments will be taught by Louis J. Bostelmann, Edouard Dethier, Mark Fonaroff, Bonarios Grimson, Carlos Hasselbrink, Franz Kneisel, Hans Letz, Louis Svecenski and Willem Willeke.

Antonia Griffin is in charge of the harp students and the wind instruments are taught by the first player of each instrument in the New York Symphony Orchestra, as follows: George Barrère, flute; Henri de Busscher, oboe; Joseph Franzel, French horn; Karl Glassman, tympani; Carl Heinrich, trumpet; Gustav Langenus, clarinet; Ludwig Manoly, double bass; Ugo Savolini, bassoon, and Sam Tilkin, trombone.

Arthur A. Clappé guides the military band department. Theory and composition are in the hands of Frederick S. Andrews, Percy Goetschius and A. Madeley Richardson; ear-training is given by Vernetta E. Coleman, F. W. Robinson and Helen W. Whaley. Mr. Damrosch and Mr. Bostelmann are the mentors in choral and orchestral practice; Mr. Damrosch has charge of pedagogy; languages are taught by Marguerite Merlin-Albro, Mrs. Adèle Laeis Baldwin, Bertha Firgau and Edoardo Petri, while the supervisors' department is in charge of Elizabeth E. Blair and Thomas Tapper.

Lectures will be given by William J. Henderson, music critic of the New York Sun; Henry Edward Krehbiel, music critic of the New York Tribune; Waldo Selden Pratt and Thomas Tapper. The enrollment this year is by far the largest in the history of the Institute.

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The Von Ende School of Music

THE Von Ende School of Music, Herwegh von Ende, director, would appear to be relatively a young institution, yet its five years of life have been active and fruitful ones, and to-day it enjoys the enthusiastic indorsement of many of the world's most prominent musical authorities. Mr. von Ende is generally familiar to music-lovers, and particularly to students of the violin. The faculty which he has gathered about him needs little comment, so widely known are almost all of its components.

It is comprised as follows: The piano department—Hans Van den Burg, Elise Conrad, Lawrence Goodman, Lewis M. Hubbard, Alberto Jonas, Albert Ross Parsons, Louis Stillman, Sigismund Stojowski, Aeolia Tetama and Vita Witek.

The violin department is taken charge of by Arthur Hartmann, J. Frank Rice, Paul Stoeving, Herwegh von Ende, Edwin Wickenhoefer and Anton Witek. The singing section is cared for by such capable artists and musicians as Charles Norman Granville, Alfred Ilma and Adrienne Remenyi-von Ende, while the operatic department is in the hands of Luigi Albertini. No less eminent an artist than Paul Kéfer serves the needs of 'cello aspirants. Amelia von Ende's lectures will, as usual, form an important segment of the curriculum.

Other noteworthy factors are the theoretical department (in charge of Messrs. Rice and Van den Burg); the composition department (Van den Burg, Harry Rowe Shelley, Mme. C. Trotin and Stojowski); orchestral instruments, taught by members of the New York Philharmonic Society; the Dalcroze Method; public school music, taught by Dr. Frank A. Rix, and special classes for singers, comprising diction, opera and church work.

Languages are taught by Mlle. M. Margel, Aime Victor, Frl. Beyer and Gino Castro. Esther De Puy Bryan is instructor of dramatic expression and Delsarte. History of music is in the hands of Lucy Fletcher Brown. A chamber music department is capably guided by Mr. and Mrs. Witek and Director von Ende. Harry Rowe Shelley teaches the organ students, and solfeggio is disposed of by Mme. Trotin.

The school has now completed its second year at 44 West Eighty-fifth Street. In connection with and in the immediate vicinity of the school are its attractive dormitories, instituted for the convenience and welfare of out-of-town pupils.

Aborn Classes for Operatic Training

A NEW and important pedagogical force and one that is highly specialized, has arisen with "The Aborn Classes for Operatic Training." This project had its inception quite recently, but already its progenitor, Milton Aborn, is enjoying the patronage of a large number of students headed in the direction of opera.

Mr. Aborn has arranged a stiff schedule and one which may not safely be shirked. He insists that the student shall put in at least one hour a day at the school, and if the latter, being ambitious, so desires, he or she may spend (for the identical tuition fee as for one hour a day) as many as six hours daily (thirty weekly) in the classes. This is made possible through the interchange of groups.

The curriculum will include dramatic technique, dancing, fencing, music, style and interpretation, costuming, facial make-up and other studies. When one group of pupils has become proficient, it

will be given a public performance in the opera it has learned with costumes, scenery, orchestra and all of the equipment and advantages given to professional artists in performances of grand opera. After pupils have studied the operas in the original language they are to take them up in English. The complete stage presentation which each pupil will participate in at the end of a course of study will serve as a matriculation to the professional operatic stage.

The Guilman Organ School

THAT worthy musicianship is indispensable to good organ playing can hardly be often enough reiterated. So varied and taxing are the organists' duties that he cannot be expected to discharge them capably without a musical culture which places efficiency on the broad basis of thorough musical culture.

Toward the imparting of that knowledge which insures such a foundation the Guilman Organ School, which has for its director and master that distinguished organist, Dr. William C. Carl, has consistently directed its efforts.

The school was organized seventeen years ago under the presidency of the late Alexandre Guilman. It reopened this season with the largest enrolment in years, seventy applicants for the free scholarship being received. Of these the following four were chosen: Frederick A. Wohlfarth, Samuel F. McCloskey, J. Frederick Schmitt and Lizzie F. Sweet. The course has been materially strengthened on the practical side this year.

Lewis C. Odell, B. A., will give a series of lectures on organ construction, in addition to a visit of the students to the Odell Organ factory. Thomas Whitney Surette returns for a series of lectures on important subjects; the Rev. Dr. Howard Duffield gives a series on Hymnology, and Clement R. Gale delivers lectures on the training of boys' voices for choir work. Dr. Carl will lecture on the training of mixed choirs, organ registration, and conduct the students' recitals, in addition to his work in instructing each student privately on the organ. Mr. Gale has resumed his classes in harmony and counterpoint, and Warren R. Hedden in keyboard work, harmonization of melodies and basses, transposition, modulation and ear-training. Charles Schlette will conduct the organ tuning classes.

Dr. Carl is in frequent communication with committees of the churches and has placed many of the students in positions of prominence. Twenty-five are now playing in New York City.

American Institute of Applied Music

A VENERABLE institution which recently reopened its doors is the American Institute of Applied Music. Kate S. Chittenden, dean. Insisting on systematic and penetrant study, this school has again laid its plans with cunning and foresight.

A number of the certified and graduated students of the Metropolitan College of Music and of the American Institute of Applied Music are occupying good positions in the musical profession throughout the United States and Canada and their success has induced many educational institutions to seek their teachers from this college. The faculty for this year is as follows:

Piano: Kate S. Chittenden, H. Rawlins Baker, May I. Ditto, Fannie O. Greene, Leslie J. Hodgson, Louisa May Hopkins, Sara Jernigan Nellis, Florence Leonard, Islay Macdonald, Anastasia Nugent, F. Viola Osborn, C. Ethel Peckham, William F. Sherman, Katharine L. Taylor and Annabelle Wood.

Vocal instruction will be given by McCall Lanham, Bertyne Collins and Paul Savage; violin by Henry Schradieck and assistants; theory by R. Huntington Woodman, William F. Sherman, Sara Jernigan Nellis and Katharine L. Taylor; 'cello by Gustav O. Hornberger; organ by W. F. Sherman and R. Huntington Woodman. Fannie O. Greene, Daniel Gregory Mason, Thomas Tapper and John Cornelius Griggs will lecture on history and music and kindred matters, while Mary Fidelia Burt and Miss Greene will teach public school music, sight singing and ear training.

The season marks the thirtieth year of this school's life.

Ziegler Institute of Normal Singing

DEVOTED exclusively to vocal training, the Ziegler Institute of Normal Singing, directed by Mme. Anna E. Ziegler, now enters upon its tenth year under the Board of Regents. The school has already turned out a splendid number of successful pupils.

Mme. Ziegler is ardently devoted to

the cause of opera in English and is secretary of the Society for the Promotion of Grand Opera in English. With her are associated a number of prominent instructors and a feature of the work done at this institution is the teaching of the Jacques Dalcroze system of rhythmic gymnastics. Another feature is the preparation of students for the High School Regents Examinations.

The faculty reads as follows: Mme. Ziegler and her assistants, Mrs. Carrie B. Brookins and Anna Hughes, voice; Josef Pasternack, opera department; Frank Kasschau, piano, organ, harmony and composition; Mrs. Brookins, sight singing and church service; Mr. Kasschau, oratorio; Miss V. M. Holmstrom, breathing and Dalcroze; Helen Guest, dramatic art; Mme. Tiff-Loubèque, French; Louis Vecchio, Italian. One of the institute's aims is to make students self-supporting solely through the singing voice, and this end has been successfully encompassed in the past.

Malkin Music School

EACH successive year finds the Malkin Music School treading harder upon the heels of the leaders. Its energetic director, Manfred Malkin, leaves no stone unturned to obtain for the students under his auspices the choicest musical advantages. This is the school's third season, and Mr. Malkin has retained his watchword, "Where lessons are given by some of New York's best-known musicians without measuring their duration by the clock."

Co-operating with Mr. Malkin is a highly able faculty consisting of active and efficient New York musicians. The piano department is headed by the director and includes Herman Wasserman and Paolo Martucci. The violin department is in the hands of Artur Argiewicz, Arnold Volpe and Henry Zucker. Teaching 'cello are Joseph Malkin and Vladimir Dubinsky. Voice culture and repertory are entrusted to Pietro Florida and Bernardo Godere.

M. Persin is the instructor in harmony, composition and ear-training, while history of music is expounded by Rudolph Bauermeister. The ensemble class is handled by Director Malkin and Mr. Volpe. S. Finkelstein is in charge of the orchestra department. Piano, intermediate and elementary, will be taught by F. T. Cortes, Ada Becker, Marie Ganner, Herman Kossoff, Lillian Kaplan, Pauline Rosenblum and Maurice Wolfson. Courses will be given in French, German and Italian.

Granberry Piano School

DISTINGUISHED in its field is the Granberry Piano School, George Folsom Granberry, director, with quarters in Carnegie Hall, New York, and Pouch Mansion, Brooklyn. This institution, at which the Faelten system has for many years obtained, opened with a large enrolment on Sept. 27. The present faculty comprises George Folsom Granberry, Nicholas J. Elsenheimer, Annie G. Hodgson, Marion Mount, Marion Barlow, Mabel Muchmore Smith, Anna Zemke-Turner, Alice Ives Jones and C. M. Caire, secretary.

The complete list of subjects taught at the Granberry School includes every conceivable phase of piano playing.

[Continued on page 205]

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NEW YORK'S MUSIC SCHOOLS COMING INTO THEIR OWN

[Continued from page 204]

Some of the most attractive features in connection with the work are the frequently given pupils' recitals, whereby the pupils obtain practical experience in playing before an audience, and the lectures and recitals given by members of the faculty or outside artists. Last season concerts and recitals were given in Chickering Hall, Wanamaker's, Carnegie Chamber Music Hall, Carnegie Lyceum, Aeolian Hall, Berkeley Institute Chapel and Pouch Mansion, Brooklyn. An exceedingly interesting series of lectures and recitals, to be given regularly, is now announced by the director.

New York German Conservatory

THE New York German Conservatory of Music, of which the joint directors are August Fraemcke and Carl

Hein, is one of the oldest musical institutions in this city, this being its thirty-eighth year. Its faculty is comprised as follows:

Piano: August Fraemcke, Hans V. Hofe, G. Kritzler, Chas. A. Gries, Martha Nieh, Bertha Cahn, Edward Schaefer, Anna Fuchs, Carl Hein, Miguel Castellanos, Joseph Erhardt, S. Reid Spencer, F. Riesberg, Ada Morey-Clement, Maud Colvin and Blanche Outwater. Voice: Mme. Louise B. Voigt, Carl Hein, Marie Maurer and Edward Bromberg.

Violin: Alois Trnka, Felix Vander Gucht, Otto Stahl and Ernst Thiele.

Cello is taught by Anton Hegner, and organ by S. Reid Spencer, Dr. S. N. Penfield, G. Kritzler and Joseph Erhardt. Harmony, counterpoint, etc., are taught by the four last-named musicians. Students of the orchestral instruments are in charge of members of the New York

Philharmonic. Harp is taught by Prof. Carl Krommer.

Other instructors comprise: Manuel Gonzalez and S. Cambria, mandolin; Emil Linnebach, zither; Benjamin Dore, banjo; Wilbur Luyster, sight reading; B. Russell Throckmorton, elocution, etc.; history of music (lectures), Carl Fiqué and Dirk Haagmans. A goodly number of lectures and concerts are offered to students.

The Vet-Bleecker Music Studios

NEW entries in the pedagogical lists are Charles M. Vet, violinist; James W. Bleecker, pianist and organist, and Mme. Zelah Vet, soprano. They recently opened the Vet-Bleecker Music School, Lexington Avenue at 59th Street. Mr. Bleecker studied with several eminent pedagogues, among them Joseffy, Max Spicker and Samuel A. Baldwin.

Mr. Vet has been for several years teaching violin and piano at the Academy of Music and Fine Arts, Paris, Institution de Mme. Rey, Auteuil, Paris, and had among his patrons Countess de Joinville, Countess de Pourtales, Marquis and Marquise de Joleux. In New York his patrons include, among other prominent

folk, the daughters of Senator William A. Clark.

The branches taught comprise piano, violin, vocal, sight-reading, ensemble playing, theory and harmony. Monthly recitals will be given by the faculty and pupils. Special classes will be formed for children and for those desiring to take the teachers' training course, the platform and operatic stage.

National Conservatory of America

THIS noted institution, which is guided by Mrs. Jeannette M. Thurber, has been discussed in detail in another section of the present issue. Its ideals and policies are fully expounded, and the present personnel of its faculty is set forth. It will be recalled that Antonin Dvorak once counseled American music students at this school. The annual examinations for scholarships will be held on Oct. 23 and 27.

A brochure entitled "Humanity's Sentimental Side" and devoted to sentiment as applied to music is issued by August Gemünder & Sons, the violin makers of New York.

THREE STRONG SERIES FOR GRAND RAPIDS

Guild, Orchestral Association and St. Cecilia Offer Fine Concerts

GRAND RAPIDS, Mich., Oct. 6.—The evening concert season in Grand Rapids is rich in its three strong concert courses. The fourth annual concert course of the Mary Free Bed Guild presents at Powers Theater the following artists, with the efficient worker, Rosemund Rouse, as the president: Nov. 1, Mme. Frances Alda, Roderick White, Frank La Forge; Nov. 19, Anna Case, Andres de Segurrola; Jan. 10, David and Clara Mannes, Mme. Marie Sundelius; Jan. 28, John McCormack, Edwin Schneider; March 17, New York Symphony Orchestra, Walter Oamrosch, conductor, Josef Hofmann, soloist.

The Grand Rapids Orchestral Association will present three attractions; namely, Nov. 2, Harold Bauer and Pablo Casals; Dec. 3, Mischa Elman; Feb. 15, Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor. It is through W. J. Beattie's efforts that Grand Rapids

has the opportunity of hearing these famous artists and this splendid orchestra. Mr. Beattie is director of music in the public schools and also conductor of the High School Orchestra.

The St. Cecilia Society, Mrs. William

Emmy Destinn a Dramatist, Poet and Violinist as Well as Singer

THOSE who know Emmy Destinn, the famous Bohemian dramatic soprano, whose portrait as *Elsa* in "Lohengrin" appears as a supplement to this issue of MUSICAL AMERICA, have wondered why she was not to be at the Metropolitan Opera House, New York, again this season. But, although that famous institution has lost one of its greatest assets, the public at large is fortunate, for Miss Destinn is soon to be heard in all the principal American cities. In fact, it will be her first opportunity to visit her newly adopted country outside of New York and become acquainted with music-lovers who cannot go to the Metropolitan.

The biography of this noted singer is highly interesting. She is a native of Bohemia and her home is near Prague. To the operatic world she is known as Emmy Destinn, but her right name is Emmy Kittel, and she is the daughter of wealthy parents, her father being an owner of large estates and also interested in the gold mines of Bohemia.

When it was discovered that she had exceptional talent for the violin, Miss Destinn was sent to Prague to study with the best masters. After a few years at the Conservatory, she entered the concert world as a violinist. It could not be said that she failed in this line, but when it was found that she had a voice of great volume and exceedingly high range she was advised to take up singing. For a teacher she secured Mme. Lowe-Destinn, and when she decided upon an operatic career, she honored her by assuming her name.

To-day Emmy Destinn needs no introduction to the operatic world, but this was far from the case when she made her debut in Dresden, back in 1897. That

night she was anything but a genuine success. This first setback in no way discouraged her, for she immediately returned to her teacher and resumed her studies with all the more vigor. A few months later she made another essay, this time in the rôle of *Santuzza* in Mascagni's "Cavalleria Rusticana." She immediately sprang into public favor. She was then but a girl of nineteen, but the critics did not hesitate to proclaim her the rising dramatic soprano of the day. A year in Dresden, and she went to the Royal Opera House, Berlin.

So popular did Miss Destinn become at the German capital that it was only on special occasions that she was allowed to return to Dresden. In Berlin she sang numerous rôles, and in London she created a sensation by her performance of *Madama Butterfly* in Covent Garden. Giacomo Puccini heard her there and, to show his admiration, wrote for her the part of the heroine in "The Girl of the Golden West."

During her seven years at the Metropolitan, *Aida* was Miss Destinn's best known rôle, though she had one of the most extensive repertoires of any singer there. It may be news to many to learn that she has sung both *Carmen* and *Salomé*. The latter part she sang in Paris, under the personal direction of Richard Strauss.

Besides her gifts as a singer, Miss Destinn is otherwise a brilliant woman. She has written several books dealing with the people and history of Bohemia, and her poems, in her native Bohemian, have been received with much praise. Last year she completed a play that is also said to contain merit.

In her concert tour this season, her programs will consist of arias from all the familiar operas and songs in at least four languages.

CHEER MYRNA SHARLOW IN HOMECOMING OVATION

Soprano Returns to Native Jamestown and Gives Recital to Aid North Dakota Hospital

JAMESTOWN, N. D., Oct. 7.—A royal homecoming was given to Myrna Sharlow at the Opera House last night, when the entire audience arose and gave three cheers for Jamestown's own prima donna. The young soprano had left her work and returned to her home town to volunteer her services in a recital for the tuberculosis hospital at Dunseith, N. D.

She was introduced to the audience by Pierce Blewett, formerly mayor of Jamestown, who related an incident "when Miss Sharlow was about this long," indicating a diminutive individual. He told how, during the prevalence of high water in the James River, he and some others had rescued Mr. and Mrs. Sharlow and their baby after they had driven into a deep hole in the river. Said the speaker, "I predicted at that time that in the future this young lady would be heard from. It is our pleasure to listen this evening to that young lady in song recital."

At the close of the recital Miss Sharlow made the first speech of her life-

time: "I love you all in spite of the weather you have had for me," she declared and tripped off the stage. Throughout the program she completely delighted her hearers with the beauty of her voice, and with the clearness of her enunciation.

The interest which Miss Sharlow's appearance created locally is indicated by the fact that the Jamestown *Daily Capital* gave up almost all of its front page to the account of her homecoming, with a cut occupying more than half the page, and with three columns on an inside page devoted to a description of her recital and her career.

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Above, Mrs. William Loomis, President St. Cecilia Society. Below, Rosemund Rouse, President Mary Free Bed Guild

Loomis, president, will present the following artists: Catherine Ruth Heyman, pianist; Emilio de Gorgorza and the Barrère Ensemble. EVA HEMINGWAY.

Hegedüs to Play Lesser Known Sonatas of Beethoven

Ferencz Hegedüs, the Hungarian violinist, in the United States for his first American tour this season, has been especially claimed as a Beethoven interpreter. Both in New York and on tour Hegedüs will offer at various times a special program of the less known of the collection of ten Beethoven Sonatas for violin and piano. This will give violin-lovers a chance to hear other than the much played "Kreutzer" and C Minor Sonatas.

Interesting Artists in Tuesday Salon

The opening musicale of the Tuesday Salon on Dec. 7 at Sherry's, New York, will introduce Aline van Barentzen, pianist; Anna Fitzu, soprano, and Louis Graveure, baritone. The Tuesday Salon is under the direction of Mrs. Anson Dudley Bramhall.



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PREVIOUS MAINE FESTIVALS ECLIPSED AT BANGOR

Mme. Melba, Ethel Leginska, Emilio de Gogorza and Other Soloists Receive Ovations for Brilliant Performances, and Conductor Chapman's Chorus Likewise Wins Glory in Ample Measure—Hamilton Harty's "Mystic Trumpeter" One of the Novelties—American Music Well Represented

BANGOR, ME., Oct. 10.—The nineteenth Maine Music Festival, held in this city Oct. 7, 8 and 9, with William R. Chapman of New York, conductor, musically, artistically and financially eclipsed any series of concerts heard here in recent years—if ever. Great festivals we have had in the past, but never before have so many artists of world-wide fame assembled in this little city as on this occasion. The soloists were Mme. Nellie Melba, Emilio de Gogorza, Ethel Leginska, the English pianist; Jeanne Woolford, Roberta Beatty and the Criterion Male Quartet of New York consisting of John Young, Horatio Rensch, George Reardon and Donald Chalmers. The proverbial pleasant weather was on hand for the opening concert, and there was record-breaking attendance throughout the series. It was a triumphal success from the opening strains of the mighty Hallelujah Chorus from Handel's "Messiah," which as a time-honored custom formally opened the festival, to the final stirring strains of the "Star Spangled Banner" patriotically sung by artists, chorus and audience at the final concert, with the unfurling of the American flag.

The soloists the first evening were Mme. Melba, the Criterion Quartet and Donald Chalmers. The great Australian prima donna, with a voice of pure gold, sang as one inspired. She sang arias from "Lucia," "Louise," being especially pleasing in the latter, and Ardit's "Se Saran Rose," receiving an ovation that fairly shook the rafters. For almost the first time in history the signs of "Standing Room Only" were used, and every available space was occupied by the vast audience. Sixteen times, Mme. Melba was recalled and she responded generously with encores. Mme. Melba was accompanied admirably in the difficult flute obligato of the mad scene from "Lucia" by J. Jean Gilbert and by her accompanist, Frank St. Leger, in her songs.

The Criterion Quartet, the equal of which has never before been heard in this city, made its initial bow in Buck's exquisite "Twilight," receiving a large share of the honors of the evening. The remarkably fine shading, coloring and expression brought out in the Quartet's numbers called forth the greatest admiration. Mr. Chalmers was highly satisfying in Gounod's Vulcan's song from "Philemon et Baucis."

Fine Work by Chorus

The work done by the chorus was exceptionally fine. Each year a greater improvement is noted. The chorus numbers between 300 and 400 voices and is so well under the control of Mr. Chapman that its shadings and clear enunciation might be the work of a professional organization. The chorus did noteworthy work in Mr. Chapman's beautiful "Sanctus" with Quintet; Buzzi-Peccia's "Gloria" and Mrs. H. H. A. Beach's stately "Panama Hymn." Mr. Chapman received an ovation from the chorus and audience when the orchestra played his new "Exposition Hall March" and the string orchestra gave a most delightful rendering of Percy Grainger's quaint and fascinating "Mock Morris Dances."

Mr. Chapman was deeply impressed by the way the people supported the festival this year. "We have had some great artists upon this stage," he said, "but I think this is the largest audience since Mme. Nordica was here."

On Friday evening, Emilio de Gogorza appeared for the first time as soloist, with Roberta Beatty, John Young, tenor, and George Reardon, baritone. If Melba received an ovation, it was matched by that given de Gogorza. His voice was resonant and full of warmth and color and he sang with exquisite finish and

taste. He received tumultuous applause after the cavatina from Rossini's "Barber of Seville," and Serenade from the Berlioz "Damnation of Faust," responding to an encore with the popular Toreador's song from "Carmen." Miss Beatty, who appeared here for the first time in 1911, was cordially received. Her interpretation of Hugo Wolf's "I'm Not As Other Lasses Are" and Carrie Jacobs Bond's pathetic "His Lullaby" was beautiful. Mr. Young, Mr. Reardon and Miss Beatty again appeared most effectively with the chorus in the great chorus from Verdi's "Otello" and Dubois's "Seven Last Words of Christ." Too much cannot be said in praise of the work done by the chorus. Mr. Reardon sang the beautiful solo, "My God, why hast Thou forsaken me?" most effectively. The audience was not so large as on the first evening, partly on account of the inclement weather, but, taken as a whole, this concert for artistry was superior to the first concert.

Orchestra at Its Best

The two matinées were up to the usual high standard, and in many respects were superior to any ever given here in the past. On Thursday afternoon the splendid Maine Festival Orchestra of thirty-six members, William F. Dodge, concert master, and Frank E. Dodge, manager, appeared at its best, playing the Liszt "Les Préludes," Tchaikowsky's "Capriccio Italien" and impressive "Melody," William F. Dodge taking the solo part. Mr. Young appeared as soloist in a group of American songs, and his singing of "Mavourneen" is something that will be long remembered. His voice has a most sympathetic and appealing quality. The Quartet gave a charming performance of Gibson's "The Drum," and made a "hit" with the audience in "The Bagpipe."

The Saturday matinée was largely attended. On this occasion, Emilio de Gogorza was heard in a recital of Spanish and English songs, which included "La Paloma," "Drink to Me Only" and J. Alden Carpenter's "The Cock Shall Crow." The chorus did splendid work in Dudley Buck's "When the Heart is Young," unaccompanied, and the orchestra was much enjoyed in Grieg's "Sigurd Jorsalfar" Suite.

The Festival's Climax

The great climax of the festival came on Saturday evening when the soloists were Mme. Jeanne Woolford, contralto, who made her local debut on this occasion; Ethel Leginska, the noted English pianist, and the Criterion Quartet. Mme. Woolford has a voice of great richness, power and depth. She made a deep impression by her singing of Tchaikowsky's "Farewell, Ye Hills" from "Jeanne d'Arc," given with truly dramatic power and feeling and Chadwick's "Allah" in a group of modern American songs.

The evening was also notable for the first presentation in this city of Hamilton Harty's "Mystic Trumpeter," the words being from Walt Whitman's poem by the same name. Since the work has been previously analyzed in MUSICAL AMERICA, a repetition is unnecessary. It was written for, and first produced at, the Leeds Festival in 1913. Its first American production was given last year by the students of Columbia University. Its second American production, and the third time it has been given anywhere, was at the Saturday evening concert of the Maine Music Festival. It is a work so extremely modern in style and so difficult—by far the most difficult composition ever attempted by the chorus—that it is not often given. There are passages in it of great beauty, notably, "O trumpeter! methinks I am myself the instrument thou playest," and some other portions contain some startling ef-

fects even for modern ears. It is a work, however, that needs more than a single hearing by our audiences to be appreciated.

To Mr. Chalmers was given the extremely difficult solo parts, and he did them well, too. The chorus was again heard in the beautiful "Gloria" by Buzzi-Peccia, and Mr. Chapman re-a great ovation after the orchestra played, by request, his "Exposition Hall March," a march containing stirring rhythms and syncopation.

Ovation for Leginska

The sensation of the evening, if not of the whole festival, was the playing by Ethel Leginska of Liszt's brilliant "Hungarian Fantasy." The applause that followed this performance was tremendous. Although Miss Leginska is averse to giving encores, she was obliged to come back again and again until she finally conceded a most inspiring interpretation of Chopin's Etude in D Major. The audience was electrified, and still would not let her go and, after repeated recalls, she responded with Chopin's "Butterfly" Etude. Another tremendous ovation followed, and Miss Leginska repeated the last movement of the Liszt Fantasy with orchestra. Bangor audiences, as a rule, are staid and sedate and not easily aroused, but this one found difficulty in expressing the full extent of its ecstatic approval.

The artists were accompanied by Helen M. Winslow of Lewiston, who plays a most beautiful and sympathetic accompaniment. The chorus was ably

accompanied by Isabel Weston and Wilbur S. Cochrane. Mabel Ames gave an enjoyable organ recital the first evening before the concert. To Adelbert W. Sprague, the able local conductor, belongs the greatest admiration for the splendid work accomplished by him with the Bangor chorus and the work done by the chorus was the best tribute that could be shown for his conscientious work.

The orchestra was unusually good this year, although many of the "old standbys" were absent, notably Pierre Henrotte, who has been concert master for many years.

In closing, no account of the festival is complete without a word of deep appreciation to Director and Mrs. William R. Chapman who for twenty years have worked unceasingly for the uplift of music in our city and State. It is a great education—the festival—and its influence is felt in the remotest portions of the State.

The programs were notable for the large number of American composers represented and for the artists of American birth and training engaged in their performance.

Never have the public rehearsals been so largely attended as this year. The rehearsals bring the audience in closer touch with the artists than any other occasion. After the Saturday morning rehearsal Mme. Leginska gave an impromptu reception to the many school children who were present—and was afterward "snapped" with them outside of the auditorium. Three little children, ardent admirers, were her followers as she walked from the auditorium to her hotel. "Why didn't you stay and listen to the rest of the concert?" Leginska asked, turning to the little girl called "Faith." "Because you're not playing any more," came the reply of the trio in unison. "That is certainly a compliment, isn't it?" said Mme. Leginska.

JUNE L. BRIGHT.

All-Canada Festival Fosters Dominion's Music Solidarity

TORONTO, CAN., Oct. 8.—A greater national solidarity in Canada's music is destined to be a result of the All-Canada Music Festival to be given at Massey Hall on Oct. 22 and 23. The profits of both concerts will go to the Canadian Aviation School, and as "more airships and more men to handle them" is a cry which has appealed to all loyal Canadians, the festival will receive solid support from Toronto. Seven Canadian-born artists, internationally known, representing the different provinces of the Dominion, have been announced as the participants in the program.

These artists are Pauline Donalda, Margaret Keyes, Paul Dufault, Mme. Djane Lavoie-Herz, Lucille Collette, Evelyn Starr and Winifred Bambrick. The festival is to be repeated in several Canadian cities.

Some of Toronto's coming musical events, as now announced, are the following: Oct. 21-23, Boston Grand Opera and Pavlowa, Arena; Oct. 22-23, All-Canada Music Festival, Arena; Nov. 13, Cherniavski Trio; Nov. 22, Paderewski, Massey Hall; Nov. 20, New York Symphony Orchestra and Elman, Massey Hall; Jan. 19, 1916, National Chorus, Massey Hall; Feb. (first week), Mendelssohn Choir, Massey Hall; March 16, New York Symphony Orchestra and Josef Hofmann.

New Operatic Society

The newly-formed Toronto Operatic Society will give as its opening work Donizetti's "The Daughter of the Regiment." Elliott Haslam is the first conductor of the new society.

The Rabinoff combination of Boston Opera and Pavlowa Ballet will give four performances, the operas being "The Dumb Girl of Portici," "L'Amore dei Tre Re," "Carmen," and "Madama Butterfly." The performances will be for the benefit of Canada's patriotic causes.

The Toronto Mendelssohn Choir recently resumed its rehearsals in the Music Hall of the Toronto Conservatory of Music. A splendid chorus has again been enrolled under Dr. A. S. Vogt, consisting largely of the same material which, but for the war, would have represented Toronto in Europe during the past spring. Pierné's "The Children's Crusade," Coleridge-Taylor's "Hiawatha" Trilogy and many striking novel-

ties in smaller form, accompanied and unaccompanied, will be taken up for study.

Active resumption of work has been accomplished lately by the various Toronto Schools of Music, including the Toronto Conservatory of Music, Dr. A. S. Vogt, musical director; Toronto College of Music, Ltd., Dr. F. H. Torrington, musical director, and the Canadian Academy of Music, Ltd., Peter C. Kennedy, musical director.

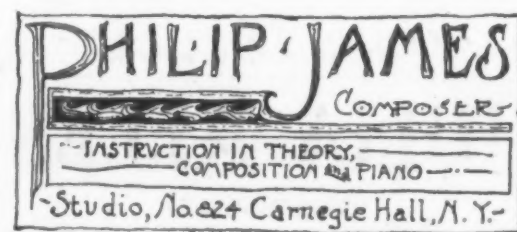
LOUISVILLE REDPATH OPENING

Stock's Orchestra Heard by 5000 at Inaugural of Series

LOUISVILLE, KY., Oct. 10.—An audience of between 5000 and 6000 persons gathered at the Louisville Armory the other evening to hear the Chicago Symphony Orchestra, under the direction of Frederick Stock. The concert was the first of a series to be given in Louisville under the Redpath Musical Bureau, and the first offering was decidedly successful. Mr. Stock and his men were given an ovation, and their numbers were listened to with the strictest attention and the deepest appreciation.

The program was one of general appeal, and each number brought out its tribute of enthusiasm. The "big" number was Tchaikowsky's Symphony "Pathétique," which was masterfully played. The soloist was Enrico Tramonti, harpist, who played with fine volume and wonderful technique the Dubois "Fantasia." As an encore, he responded with "The Harp Aeolian," by Godfried, with whom Mr. Tramonti studied in Paris.

H. P.



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By HARRIETTE BROWER

EVERY artist who is constantly before the public, feels at times the need of expert advice in matters of technic and repertoire. There are many pianists before the public who have not yet attained their ideal; no one realizes it more than they themselves. They well know they have not overcome every difficulty, for there are still some that trouble them. It may be a certain stiffness; perhaps scales are not good, their legato is not artistic, the playing is not sufficiently expressive, or they tire easily. What is it that stands in the way? The pianist does not quite know himself. He needs expert advice. Where can he find it? What teacher is there who can match his platform experience and yet has the power and wisdom to analyze his shortcomings?

Mr. Epstein's Advantages

Among European musicians now in this country, there is one eminently fitted by wide experience to be such an adviser of pianists and teachers. This is Richard Epstein. Born in Vienna, brought up in the Conservatory, where his father, Julius Epstein, was a leading professor, knowing the great musicians who visited their home, young Epstein lived in an atmosphere saturated with music. He spoke recently of these many advantages as we sat chatting in his apartment on Riverside Drive.

"When I finished at the Conservatory I was just ready to begin my own study and investigations. We must be emancipated from the schoolmaster before we can become our own master, is it not so? I have been constantly before the public, as soloist, in chamber music concerts, and as accompanist. I may say in this connection, that the artist learns more on the concert platform than in any other way. Each time he appears he comprehends more clearly some hitherto unappreciated fact of technic, expression or effect.

"In my own case I was constantly watching artists, studying, comparing, weighing, looking for underlying principles. One point struck me forcibly. The student in early years is taught that the hands are to be held very quiet—so still that a coin laid on the back of the hand will not roll off. When I compared these rules with the manner in which the greatest artists played I found the two utterly at variance.

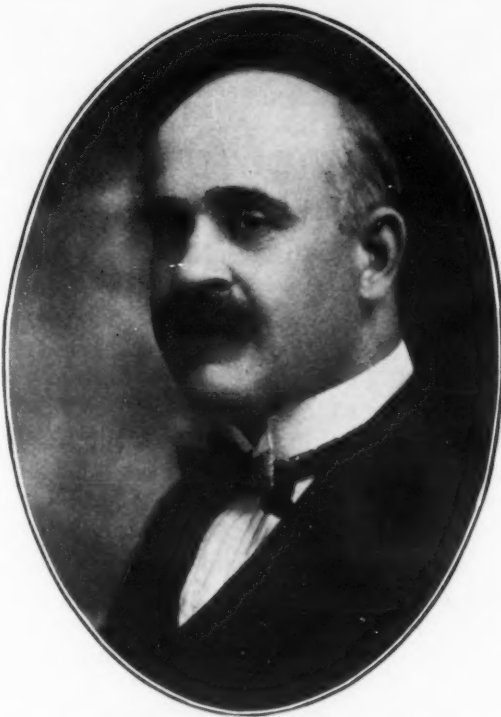
"When Rubinstein, who was a great friend of my father, came to us, I saw that he moved his arms constantly; they seemed to float over the keyboard, gracefully and easily, carrying the hands wherever he wished them to go. I saw Rubinstein's playing was not at all like that of the schools, and I set myself to find out where the difference lay. What an artist he was! I have heard them all and can truly say that the stars of the present day are worlds behind the great Russian—worlds behind! I remember on one occasion he made this remark to my father, which to my knowledge has never appeared in print:

Rubinstein's Dictum

"My dear Epstein," he said; "people talk of methods. I don't believe in method on the piano, or rather I believe in but one method, and that is the method of nature. I can frankly say I don't know how I produce a tone on the piano, but I know my touch is not bad." Technic with him was a divine gift, a natural possession. I might add that of all the

pianists now before the public there is but one whose tone production approaches that of Rubinstein; it is a woman—Teresa Carreño.

"I have done a great deal of teaching both in Vienna and later in London, where I resided for over twelve years. The results of my study and experiments have been to make me a firm believer in weight touch, the weight of relaxed arm and hand on the key. If you extend your arm, it will only keep its



Richard Epstein, Noted Pianist, Coach and Accompanist

position as long as the muscles are contracted; if you relax the effort the arm falls, a dead weight at your side. It is the law of gravitation. Apply this natural law of gravitation to the keyboard, play with this easy, relaxed weight and you will never tire." Mr. Epstein turned to the piano and demonstrated his meaning with various chords.

"Take, for example, the F Minor Etude of Chopin. How many pianists can play this several times in succession without fatigue. Using weight touch I can play it all day if necessary without the slightest effort. This proves that relaxed weight is to be used for passage playing as well as for chords. The C Sharp Minor Waltz is another instance. One pianist will play it with pure finger action, making it marvellously clean and clear, but dry. Such a quality of tone does not 'carry' in a large hall. With weight touch one can play it with less effort and far more beautiful and carrying quality of tone. It is not to be understood that the fingers are void of firmness because the arms and wrists are relaxed. The finger stiffens as it touches the key, that is all that is necessary.

"Thus we have something better than the old local finger technic. This, however, cannot be dispensed with entirely; it must be taught in the beginning, for the fingers must be first taught to act.

His Technical Methods

"In playing trills I use four fingers in this order, 1, 3, 2, 4, or even five fingers, and alternate them. For octaves I avoid the up-and-down stroke of the hand at the wrist. I descend on the octave with arm weight and lower the wrist after I touch the keys. With this movement I can just as well play a double as a single octave. Then I can add a third or a fourth with the same movement. When these have become easy on the same key I can play them on successive keys.

"An artist in these days must be versatile. I have been active in several branches of music, as soloist, in chamber music, as teacher, as coach for singers and as accompanist. As I arrived in America rather late last season, the first activity that presented itself was accompanying. The old idea of this it not a very exalted one, but it is now seen that the modern accompanist has even a more difficult task, in many instances, than the soloist, for the modern composer makes the accompaniment an integral part of the work. An artist-

accompanist who is able to satisfy the demands of our great *lieder* singers of to-day, ought certainly, in my opinion, to be an expert in touch, with a refined sense of tone color. And I firmly believe that only the kind of tone produced with weight and gravity can be made to blend with almost every sort of vocal tone, and moreover 'carry' the voice to the greatest advantage.

"As you may remember, I played for Mme. Elena Gerhardt's recitals last season. It was after her recital, given in Carnegie Hall in April, that a very pleasant thing happened. I received a call the next day from Ossip Gabrilowitsch, an artist for whom I have the highest admiration. He said he had heard me play the day before and had liked my work; that I did certain things in tone production that interested him and he would like to understand them better. He thereupon proposed to come to me daily for a couple weeks in order to talk over these points with me. True to his promise he came each morning, and we went over many points and many compositions.

Praised by Gabrilowitsch

"Not long ago I received a letter accompanied by a note saying it gave him much pleasure to send me the enclosed unsolicited testimonial, which I might use for publication, the more so as I had never asked him for it." In this letter Mr. Gabrilowitsch gives his commendation of Mr. Epstein's system of "weight touch," as follows:

"As I look back on the pleasant hours which you and I spent last Spring at the piano, discussing technical problems, I realize more and more that they were not only delightful hours, but very valuable ones to me. I have been interested in the theory of weight touch for several years, but never before has this theory been presented to me in such a logical way as you presented it. Your clear judgment combined with your great experience as a teacher, have enabled you to develop this theory into an excellent practical system of piano technic."

EARNs WARM PRAISE OF HIS BROTHER VIOLINIST

Victor Polant Gives Colorado Springs Recital with Louis Persinger as Approving Critic

COLORADO SPRINGS, COL., Oct. 9.—The Colorado Springs Musical Club presented in concert as the first attraction of the musical season just beginning, Victor Polant, violinist, a youth of seventeen, whom Colorado Springs claims as its own. He has just been compelled to return to America from Germany after three years' study there with Adrian Rappoldi of the Royal Conservatory, Dresden, who, as a mark of his regard, loaned young Polant on his return to the United States a violin of great value.

The concert was in the nature of a celebration of Mr. Polant's homecoming and it was made additionally noteworthy by the presence in the audience of Louis Persinger, the Colorado Springs violinist genius, who by a happy chance was in this city en route to San Francisco, where he soon takes up his duties as concertmaster of the Symphony Orchestra. Mr. Persinger was induced to review the concert for one of the local newspapers, and the following excerpts show his appreciation of a fellow-artist's talents:

"Mr. Polant already has at his command, to a great extent, many of the vital essentials that go towards the making of a great violinist; in the first place a firm, decided grasp of the musical subject, then compelling temperamental power and incisive rhythmical swing, and last but not least a voluminous breadth of tone and adequate technic to express his musical ideas.

"One can easily see that young Polant's musical fibers are not made of milk and water; the life and energy that he imbues into his playing can result only from a strong, individual temperament. That alone should carry him a long way."

Dean Edward D. Hale of the Colorado College of Music, one of the leading teachers of the city and a critic of sympathetic insight and discriminating appreciation was also emphatic in his commendation of young Polant's art.

T. M. F.

MONTHLY WAGE FOR TANDLER ORCHESTRA

Los Angeles Symphony on New Basis—Alys Lorraine Sings at Gamut Club

LOS ANGELES, Oct. 7.—The board of directors of the Los Angeles Symphony Orchestra Association has decided to pay the men of the orchestra a salary in monthly instalments and sufficient to warrant Director Tandler in calling for more rehearsals for each program. There will be about five rehearsals a week, which will give about eight for each symphony program offered in Los Angeles and a sufficient number for the other concerts to be given in the Pasadena series, and at other points.

Also this orchestra will give a series of popular programs which will be popular simply in the fact that no symphonies will be programmed in this series, the numbers being selected from other material equally as good, but not so "heavy."

Last week the Gamut Club opened its season with a "Ladies' Night" program. At the dinner the guests, most of whom addressed the club, were as follows: Dr. Clement Burbank Shaw, Wagnerian lecturer, of Chicago; Katherine West Mason, of New York; Eduardo Kurylo, ballet master, recently from Warsaw, Poland; Alys Lorraine, soprano, Paris, France; Ruth Markell, Duluth, Wis.; the Fiske sisters, and Mr. and Mrs. Homer Bishop.

President Blanchard introduced each of these, but announced that the musical program instead of being given during the progress of the dinner would be at the close in the auditorium, where those present were joined by the wives and friends, whom the rules of the club prevent from being invited at the regular dinners. On the printed program were Alice McComas Gray, pianist; Mr. and Mrs. Homer Bishop, vocalists; Katherine and Bertha Fiske, violinist and pianist. Also, a chorus of thirty women from the recent "Fairyland" chorus, conducted by Louis Gottschalk, producer of "Fairyland," sang the Nun's chorus, from that opera, and the Royal Scotch Pipers added a bagpipe ending.

In addition to the above were added the appearances of the following: The Orpheus Club Octet, Hugh Allan in "Largo al Factotum," and other arias, which he sang as a true artist, and Alys Lorraine, soprano, who presented several French songs, singing them with delightful voice and style. Miss Lorraine's singing was the treat of the evening. Mr. Wylie, tenor, of San Diego, also was heard in several songs. W. F. G.

RUTH DEYO'S TWO RECITALS

Pianist Wins Favor at Stockbridge and Lenox with Fine Playing

STOCKBRIDGE, MASS., Oct. 11.—One of the first departures from the group of distinguished musicians who have been spending the summer at Bar Harbor and Northeast Harbor was Ruth Deyo, and while en route through the Berkshires she stopped long enough to give two piano recitals of great interest in Stockbridge and Lenox. Her powers were well displayed at Stockbridge in a program of rare beauty, which included the too little known D Major Toccata of Bach. Of this she gave a most finished performance. Her modern group, including the "Triana" of Albeniz, and Debussy's "Jardins sous la pluie," displayed her tonal qualities to the greatest advantage. Miss Deyo understands fully the art of composing a perfectly balanced program.

That at Lenox differed from the one at Stockbridge and brought out appreciative critical comment from Ulysse Bühler in the Berkshire Eagle, published in Pittsfield. Mr. Bühler was for some time a member of the Dannreuther Quartet, and he is now settled in Pittsfield, where he is head of a chamber music society, and, generally, prominent in the musical interests of the town.

Miss Deyo will be heard again this season as a soloist with the Boston Symphony Orchestra. W. N.



ALEXANDER
BLOCH
VIOLINIST

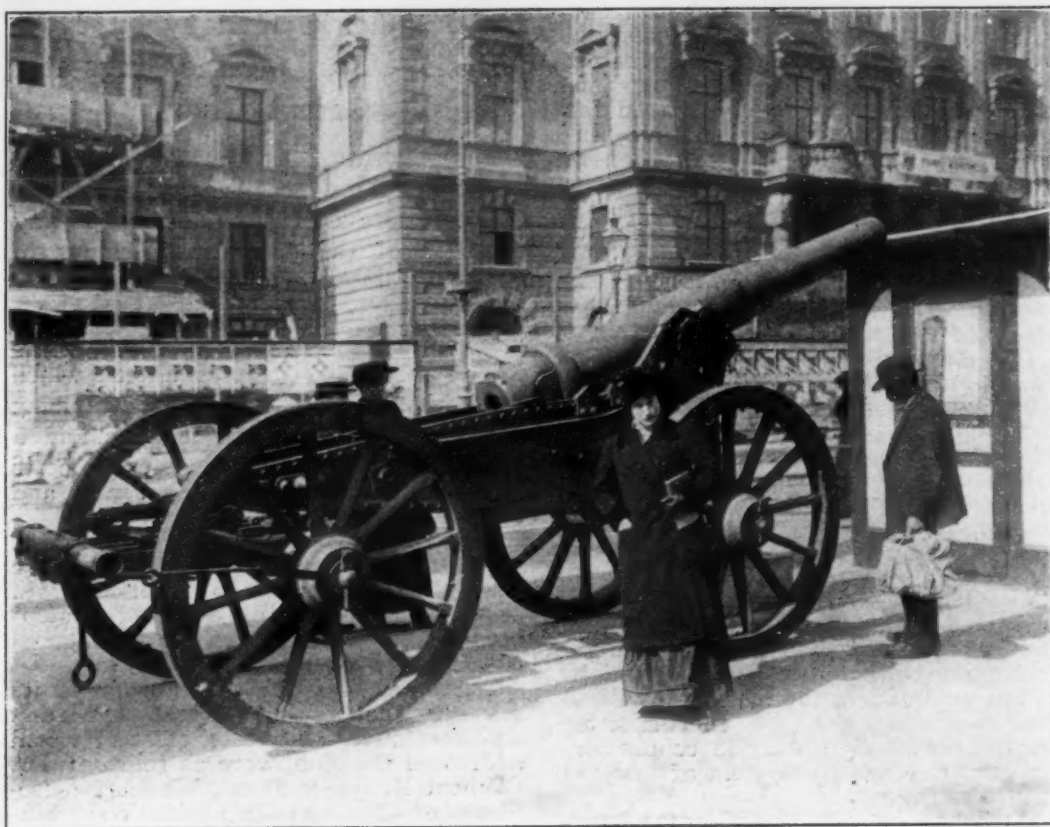
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MME. MELVILLE ARRIVES FOR HER FIRST AMERICAN TOUR



Mme. Marguerite Melville-Liszewska, the Pianist, Who Has Returned from a Stay in Vienna. The Picture Shows Her in the Schwarzenberg Platz, Vienna

AMONG the artists lately arrived from Europe is Mme. Marguerite Melville-Liszewska, the pianist, who is to make a tour of the country. She was called to her home in Vienna by the death of her mother and spent about three months in the Austrian capital. The appended picture shows Mme. Melville standing in front of a Montenegrin cannon which now occupies a prominent position in Schwarzenberg Platz, Vienna.

Mme. Melville will give a recital in Æolian Hall on Oct. 25, and this will be followed by recitals in Boston and Chicago. She will give her second recital in Æolian Hall on Nov. 22. Although

Mme. Melville was born in this country and lived the early part of her life here, this will be her first concert tour of the country. She was a young girl when she went to Vienna and there married Mr. Liszewska, who holds a prominent government position there. She spent the larger part of last season here and played several times at private recitals.

Other arrivals on the Noordam were Frieda Hempel the distinguished soprano of the Metropolitan Opera Company, Tilly Koenen, the Dutch contralto, Artur Bodansky, the new conductor at the Metropolitan, and Otto Weil of the Metropolitan business staff.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Various of Sergei Klibansky's pupils are being heard in concert, among them Lalla Cannon, who was engaged for several concerts at the Wanamaker Auditorium, and also sang with splendid success with Francis Humphrey at a recital given at the home of Mrs. Charles A. Hamilton, Ridgefield, Conn. Francis Humphrey has been engaged as vocal instructor at Syracuse University. Genevieve Lichinska sang at a musicale given at the Evander High School on Sept. 30.

Jean Vincent Cooper has been engaged for several concerts at Chickering Hall. Emilia Henning, contralto, has been engaged for the St. Mark's Church and the 181st Street Temple. Virginia Macruder sang with fine success at a concert in Danville, Va., given by the U. D. C. Convention. Marie Dwight MacDonald has been engaged for Andreas Dippel's company in "The Lilac Domino."

Louis Arthur Russell, director of the Russell Studios, Carnegie Hall and College of Music, Newark, has completed his special Normal Courses in Caldwell Highlands, N. J., which included a series of lectures on topics related to the Normal lessons. At the Caldwell session Mr. Russell had a class of over thirty teachers of the Dominican Order in voice and pianoforte. All of these teachers have adopted the Russell Methods of Music Study and are now introducing the processes and the Russell books in their classes through the country.

During the past year Mr. Russell has

added nearly one hundred teachers to the method circuit, and all report enthusiastically of the results.

Arthur D. Woodruff, the prominent choral conductor and vocal teacher, has returned from his summer home at Washington, Conn., and has opened his studio at 171 West Fifty-seventh Street.

The two papers on fundamental principles of breathing and tone production offered for discussion at the last convention of the New York State Music Teachers' Association were given in full in the "Department for Singers," edited by Walter L. Bogert, the New York teacher, in the August issue of the *Etude*. Mr. Bogert's breathing exercises, which have never before been printed, are also given.

In view of Fay Foster's success as a composer, some persons have understood that she would abandon teaching and devote herself exclusively to composition. Such is far from being the case, however, for she has opened her classes, both in New York, at her studio, 229 West 109th Street, and at Hempstead, L. I., with a large additional number of pupils.

Luis A. Espinal, the Spanish baritone and exponent of the early Italian school of singing, has resumed the season's activities and has already booked a large class. He has accepted many engagements for concert appearances during the season. This will be Mr. Espinal's

second regular season in New York. One of his pupils is Joseph Apple, who was recently selected by the Music League of America as one of its tenors. Mr. Apple has a high, pure lyric tenor of good range and appealing quality and has been booked for several important engagements.

Giuseppe Campanari, the baritone and vocal instructor of New York, last week reopened his studio on West End Avenue. Mr. Campanari spent the summer at Amagansett, L. I.

A program of songs by the pupils of Mrs. Jessie Fenner-Hill of the Metropolitan Opera House Building, assisted by Malvina Herr, pianist, and with Alberto Bimboni at the piano, will be given on Saturday afternoon, Oct. 16, 1915, in the music hall of the Country Life Permanent Exposition, Grand Central Terminal. The concerts at this place are free to the public.

Mrs. Julia R. Waixel, the accompanist and coach, has moved her studios from West 112th Street, where she has been located for many years, to the Hotel Richmond in West Forty-sixth Street.

MONTREAL SITUATION IS MUCH IMPROVED

Conditions for Musical Enterprise
More Settled than Last Year
—Recitals Listed

MONTREAL, Oct. 11.—There is every reason to believe that the coming season will be, musically, decidedly more interesting in Montreal than was last season. Conditions are much more settled and managers are displaying greater confidence—not without reason, if one may judge by the attendance at the few concerts which have already been given.

The San Carlo Opera Company is coming here for a week; apart from that we are not likely to have any grand opera nor, unfortunately, are any orchestral concerts promised, but numerous recitals are booked and, of course, charity concerts in connection with the war will be much in evidence.

Frank Veitch has already won two important successes as a manager this season—the first, when he brought Createore to the Arena for three days last month, and the second, when John McCormack gave a recital on Oct. 9. It is estimated that 12,000 heard the eccentric Italian's band in the three days and that about 5,000 attended the McCormack concert.

C. O. Lamontagne has, as usual, some interesting bookings. He announces a recital by Casals, in the Windsor Hall on Oct. 18. The Flonzaley Quartet will also give a concert under his management on Nov. 25. This quartet has played several times before the Ladies' Morning Musical Club, but this will be its first public appearance in Montreal. The monster benefit concert to be given by Melba in the Arena shortly will also be under Mr. Lamontagne's management.

The Dubois Quartet will give its regular series of concerts under Louis H. Bourdon's management. Mr. Bourdon announces a recital on Nov. 23 by Theodore Henrion, a Belgian pianist, who has been living here, and a recital by Mischa Elman on Dec. 16.

The Cherniavsky Trio will play in Montreal for the first time on Oct. 26, under the management of Lawrence Solman.

The Choir of St. Louis de France, now the leading choral organization here, is to leave soon for Quebec to sing Berlioz's "Damnation de Faust." At its annual concert here next April it will sing Massenet's "The Promised Land"—a work which has hitherto not been heard in this country.

The McGill Conservatorium, the Canadian Academy of Music and the Plamondon School of Singing have all reopened with but few changes in their teaching staffs.

G. E. S.

CHRISTINE MILLER ON MISSION TO CALIFORNIA

Contralto to Demonstrate for Thomas A. Edison Results of His Sound-Recording Researches



Christine Miller, the Noted Contralto. From a Snapshot Taken Last Summer in the Adirondacks

Christine Miller, the noted contralto, is on a unique mission, having started for San Francisco at the instance of Thomas A. Edison to demonstrate in that city the results of the inventor's researches in recording and re-creating sound. On "Edison Day" at the Exposition, she will sing duets with her own voice reproduced on the diamond disc phonograph, assisted in the program by Abraham Bond, violinist from the Edison laboratories.

Miss Miller, whose voice is said to be remarkably adapted to phonographic reproduction, has already at private hearings shown that the tone quality and enunciation of the reproduction are baffling in their exactness. In her duet of "Bonnie Doon" and "My Ain Country," her pauses left it uncertain whether it was she who was still singing or her "re-created" voice. Mr. Bond's duets with the records of Carl Flesch and Albert Spalding were similarly effective.

Miss Miller en route will be heard in the following cities: Detroit, Oct. 11; Milwaukee, Oct. 12; Omaha, Oct. 13; Denver, Oct. 14; Ogden, Oct. 15; San Diego, Oct. 18, and Los Angeles, Oct. 19. She will spend three days in San Francisco.

Pueblo (Col.) Loses Concert Course

PUEBLO, Col., Oct. 10.—Pueblo has had to discontinue the fine Philharmonic Series given for three years at a financial loss by Robert Slack, of Denver. Last year Theodore Fisher of Colorado Springs, assisted. The public did not patronize nor guarantee a sufficient fund to have the high-priced artists appear here in their trans-continental tours.

Harrisburg Organist Weds

HARRISBURG, PA., Oct. 11.—Emma Helene Lorenz, a prominent musician of Harrisburg, was married last week to Asa R. Winterbottom of Philadelphia. The bride is a graduate of the Harrisburg Central High School and the Harrisburg Conservatory of Music. For the past seven years she has been organist of the Harris Street Church.

G. A. Q.

One of the soloists engaged for the Cologne Gürzenich Concerts this season is George Meader, the American tenor.

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STIRRING SINGING BY McCORMACK IN BOSTON

Famous Tenor's Exceptional Artistry in
Evidence Throughout His Inter-
esting Program

BOSTON, Oct. 11.—It has perhaps been the mistaken opinion of the supercilious that John McCormack, the Irish tenor, was well content to sing a few Irish ballads in a "popular" manner, make a great deal of money, and depart rejoicing. That is not the case, as Mr. McCormack showed very clearly, both by his program and his manner of interpreting it in the concert which he gave in aid of St. Mary's Infant Asylum last evening in Symphony Hall. The hall was packed for the second time that day to the doors and there was the usual unbridled enthusiasm when McCormack appeared. Mr. McCormack was assisted by Donald McBeath, violinist, and Edwin Schneider, accompanist.

The program sung by Mr. McCormack was as follows: "Where'er You Walk," Handel; "Fair Irene," Handel; "Come, Child, Beside Me," Bleichmann; "The Seraglio's Garden," Sjogren; "Long Ago," MacDowell; "If I Were King," Liszt; "Old Irish Songs," Stanford; "The Leprechaun," Dr. Joyce; "Pulse of My Heart," Alfred Moffat; "Nellie, My Love, and Me," Dr. Joyce; "Oh, Moon Upon the Water," Cadman; "Her Eyes Were Twin Pools," Burleigh; "O, That 'Twere Possible," Somervell; "If You Would Love Me," MacDermid. Request numbers, "I Hear You Calling Me," "At Dawning," "Mother Machree," "Drink to Me Only."

Mr. McCormack's voice was never fresher and under more admirable control. His performance was that of an artist as well as a singer. Each song was individual in its style as well as its content; each was interpreted with taste and conviction. Mr. McCormack showed how seriously he has been working. The pleasure was the greater to perceive a singer who is not satisfied to be anything less than an accomplished and sincere artist, although nothing would be easier than for him to rest content with the more superficial, but fully as profitable rewards of the career of a public favorite. O. D.

ROCHESTER SEASON OPENED

Mme. Fremstad Sings to Large Audience
—Marie Hertenstein Assists Her—

ROCHESTER, Oct. 9.—The first concert of the season took place on Monday evening at Convention Hall, being the first of the Tuesday Musicales evening series. It was given to practically a full house. Mme. Olive Fremstad, dramatic soprano, with Marie Hertenstein, pianist, and Ellmer Zoller, accompanist, as assisting artists, gave an enjoyable program. It was a light one, appropriate for the beginning of the season and for such a warm summer evening. Mme. Fremstad's Scandinavian songs found special favor with the audience, who gave her a warm welcome and many encores.

Miss Hertenstein made her debut at this concert and acquitted herself well. She has a clear touch and adequate technique. Among other things she played two of Korngold's compositions, "The Real Princess" and "Brownies," which were interesting. Mr. Zoller's accompaniments were artistic.

Two thousand season tickets were sold for the Tuesday Musicales evening series, which includes the Tuesday Musicales membership, now numbering a thousand. The success of this concert series at popular prices seems assured. M. E. W.

Edgar C. Sherwood's Organ Recital Opens Spokane's Music Season

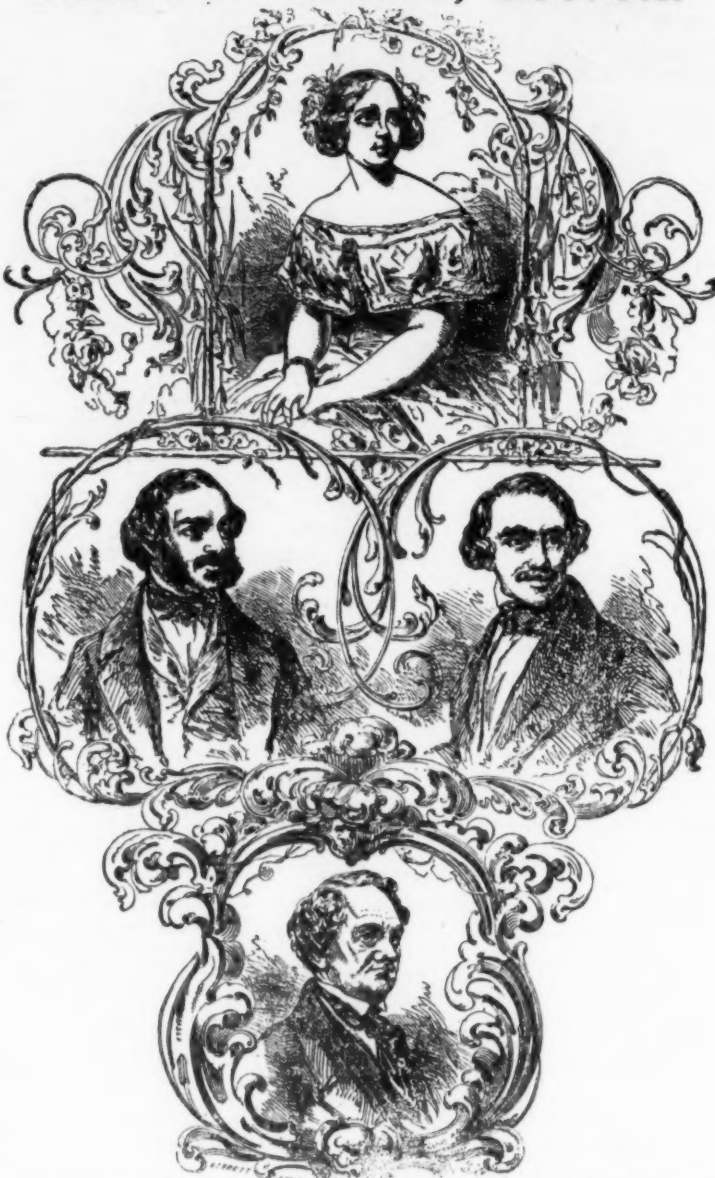
SPOKANE, WASH., Oct. 3.—The Spokane music season opened to-day with an organ recital at the Central Christian Church, given by Edgar C. Sherwood. The church was well filled. Mr. Sherwood gave an introductory lecture on the nature, origin and capacities of the organ. He showed admirable command of his instrument in a well chosen program, the chief number of which was a Bach "Fantasia and Fugue," played in a masterly manner. The vocal soloist, Mrs. Herbert A. Griffith, made her initial concert appearance here in Mendelssohn's "Hear Ye, Israel" from "Elijah." She has a mezzo-soprano voice with full resonant tones in the lower register and made a good impression. M. S.

Cannot Do Without It

To the Editor of MUSICAL AMERICA:
Enclosed find check for subscription for another year. I cannot possibly do without your very valuable musical publication. JOSEPHINE GILMER.
Waynesville, N. C., Oct. 1, 1915.

When P. T. Barnum Was a Concert Manager and Jenny Lind His Star

TREMONT TEMPLE, BOSTON.



Entered according to Act of Congress, in the year 1850, by Frank Leslie, in Clerk's Office of the District Court of Massachusetts.
WHITE & POTTER, PRINTERS, SPRING LANE, BOSTON.

Reproduction of Front Cover and Program of Numbers for a Concert Given by Jenny Lind at Boston in 1850

IN these days, when America has become a Mecca for famous European artists, there is illuminating interest in the consideration of a visit of one of the early prima donnas who came to America in the pioneer days of music, before the Civil War. A friend of MUSICAL AMERICA has lately put at its disposal a copy of the program of a concert given by Jenny Lind in 1850, at Tremont Temple, Boston. Of this booklet the front cover and the page containing the evening's program are reproduced herewith.

Shown on the front cover are the famous "Swedish Nightingale," and below her the conductor, Julius Benedict, and the assisting baritone, Giovanni Belletti, while at the bottom is P. T. Barnum, the circus king, who was the impresario of the tour. The program shows that the fair Jenny's numbers were of the kind that sopranos of her type would be using to-day. Indeed, the closing offering is the Swedish "Cow Herd" song, or "Echo Song," which Mme. Sembrich so often uses as an encore.

Quaint Flourishes

Except for its quaint marginal ornamentation this program is somewhat similar to the book of words issued by a modern recitalist. The words of Miss Lind's songs are given in both the original tongue and an English translation. In their places the instrumental numbers have equal prominence, with a whole page devoted to the mere statement, the whole set off with the Spencerian flourishes with which our forefathers used to adorn their autograph albums.

Appended to the musical program are sketches of the lives of the three artists and of the manager, Mr. Barnum. In the sketch of Jenny Lind we find an indication of the publicity given her, which would not seem sensational to-day (as it treated of her many private virtues), but which had that effect in this early period. She is described in the sketch as "a woman, the spotless virtue of whose life and whose extraordinary and splendid charities entitle her to the admiration

and love of the public." Of timely interest is this statement: "Her reputation soon spread through the whole of Germany, which at present is perhaps the most musical nation in Continental Europe."

In the sketch of Julius Benedict it is related that this German musician was a pupil of Weber and accompanied that master to Berlin and Vienna for the first performance of his "Euryanthe" and "Freischütz." He also had a lasting friendship with Mendelssohn. Malibran took a warm interest in his career and brought him to England, where he conducted the concert in which Malibran and Grisi for the first time sang together.

From Dwarf to Prima Donna

The biography of Barnum concludes with an account of his taking the dwarf, General Tom Thumb, on a European tour. The sketch closes thus: "The reward of this experiment, on the public both of Europe and America, was sufficiently large to place Barnum so far in advance of the world that he was enabled to embark in his present prodigious enterprise, and to step forward as the only man in this vast country who was both able and willing to be the medium of introduction between the greatest singer of modern times and the American public."

Perhaps the most enlivening portion of the booklet is that devoted to the advertisements. Here we find that the public of this time, even if it did not have its "movies," could take enjoyment in the following: "Whipple's Grand Original Exhibition of Dissolving Views, Now Open at the Tremont Temple and Will Continue for Two Weeks, Every Evening Except the Nights of Jenny Lind's Concerts." The synopsis of these views shows that in content they covered the same field as do our modern motion picture animated weeklies. This exhibition had a musical accompaniment.

\$625 for First Ticket

One of the cards in the program is headed "That First Ticket," and reads thus: "As the sum of six hundred and twenty-five dollars, premium, was paid for the first choice of a seat to this Concert, and as it is a higher one than was

PROGRAM

M'LE JENNY LIND'S CONCERT, FOR THIS EVENING.

PART I.

OVERTURE—"Gustave," - - - - - Auher.
ARIA—"Vi ravviso,"—Sonnambula, - - - - - Bellini.
SIGNOR BELLETTI.

ARIA—"Casta Diva,"—Norma, - - - - - Bellini.

M'LE JENNY LIND.

SOLO on the Piano Forte.—National Airs, - - - - - Hoffman.
Mr. HOFFMAN.

DUET—"Per piacer,"—Turco in Italia, - - - - - Rossini.

M'LE JENNY LIND and SIGNOR BELLETTI.

PART II.

OVERTURE—Zampa, - - - - - Harold.
BALLAD—"Take this Lute," - - - - - Benedet.

M'LE JENNY LIND.

TARANTELLA NAPOLITANA, - - - - - Rossini.

THE BIRD SONG, - - - - - Tanbert.

M'LE JENNY LIND.

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THORNER PUPILS IN OPERA

Lertora Sings in "Princess Pat" and
Eva Didur in "Tre Re"

One of the principals in the production of the Henry Blossom and Victor Herbert light opera, "Princess Pat," at the Cort Theater, New York, is Joseph Lertora, baritone, whose excellent voice made a splendid impression. Mr. Lertora is one of the products of William Thorner's studios. Besides Mr. Lertora a number of other singing actors are studying with Mr. Thorner. Among other pupils is Eva Didur, a daughter of Adamo Didur, who sang a minor rôle with the Rabinoff forces in "L'Amore dei Tre Re" in Chicago, her father being the Archibaldo of the performance.

Mr. Thorner's large studios have been still further enlarged and now are among the best appointed in the city. They are located in 2128 Broadway.

Beatrice Harrison, 'Cellist, with Melba
in Toronto

Reports of Beatrice Harrison's success in Toronto, where she appeared with Mme. Melba, on Oct. 4, have reached New York. The young English 'cellist took part in a concert with the diva in Massey Hall, Toronto, before an audience of 5000 persons, for the benefit of the Canadian Red Cross. She played the Boccherini Sonata in A Major, the "Preislied" from "Die Meistersinger" and César Cui's "Orientale," and was recalled many times and obliged to respond with encores.

The Norwegian composer Schjelderup's opera "Spring Night" is to have its first performance in Christiania this winter.



Loyal Phillips Shawe, baritone, has opened a vocal studio in Boston at 6 Newbury Street.

Ada Ricard has assumed the position of organist of St. Francis de Sales Cathedral, Toledo, Ohio.

Giuseppe De Luchi, Italian basso-cantante, has joined the musical forces of Toledo, Ohio, with a studio in the Zenobia Auditorium.

Martha Atwood-Baker, the Boston soprano, has been engaged as soloist with the Worcester Symphony Orchestra for its first concert on Nov. 18.

The Berkeley (Cal.) Oratorio Society, Paul Steindorff, director, is preparing for an October performance of Sir Arthur Sullivan's "The Golden Legend."

Charles Imerblum, pianist and teacher, recently gave a Chopin recital in his studio at Carnegie Hall, New York. Three encores were exacted of the pianist.

Jules Bolle, a bandmaster of Woodhaven, L. I., has composed a military march which he has called "General Joffre" and dedicated to the French Commander in Chief.

Abby N. Speed of Louisville, a pupil of Pavel L. Bytovetzski for several years, has been engaged as instructor in the violin department at the Louisville Conservatory of Music.

Agnes May has been engaged as soprano soloist at the Betta Ahaba Synagogue, Richmond, Va. Norman Call, baritone, has been engaged by the St. Paul's Episcopal Church.

Mary Helen Howe, coloratura soprano, was announced as soloist in a concert of the Bronx branch, People's Choral Union and Singing Classes, at Morris High School, New York, on Oct. 12.

Meta Hoffman, who has been studying voice culture in Dresden for a year, has returned to her home in Albany, N. Y. Her departure from Dresden was delayed by the war conditions.

Mrs. Alfred J. Rowan was elected to the presidency of the Chromatic Club of Boston at the last annual meeting in place of Mrs. Richard Hamlen Jones, who served the club as president for several years.

Albert Stoessel, the young violinist, who recently went to Boston from Germany, has been engaged by S. Kronberg, the impresario, to play at one of the Copley-Plaza Morning Musicales in Boston this season.

The Albany Music Teachers' Association, in its meeting of Oct. 4, at the home of Cordelia Reed, appointed a committee, consisting of Mrs. James Hendrie, Mrs. Aniel Smith and Mrs. Arnold Baker, Jr., to prepare a constitution for adoption at the next meeting.

George Arthur Wilson, organist of the Church of the Messiah, Brooklyn, gave an organ recital of much value at Erasmus Hall, Brooklyn, on Sept. 24, under the auspices of the Department of Education and the American Guild of Organists.

John W. Barrington, organist at All Saints' Episcopal Church, Worcester, Mass., has announced his intention of retiring from the teaching field that he may devote all of his time to church work and several unfinished compositions.

Hattie Gooding has announced that she has secured the film production of Geraldine Farrar in "Carmen," which will be put on at the Princess Theater, St. Louis, for one week, commencing Oct. 30. There will be a small symphony orchestra to interpret the special score.

Pasquale Tallarico, pianist, and Margaret Berry Miller, soprano, have been

engaged to give a recital in the drawing room of Mr. and Mrs. Dan Laws Smith, Columbus, Ohio. Mr. Tallarico went from Columbus to open the season of the Ladies' Musicales of Portsmouth, Ohio, on Oct. 5.

Margaret Berry Miller, soprano, has opened a studio at 104 Jefferson Avenue, Columbus, Ohio. Mrs. Miller, who came to Columbus from New York, has appeared twice on artist programs in the Ohio city, once with the Women's Music Club in 1912, and in 1913 with the Columbus Oratorio Society.

A benefit concert was given recently in Rockford, Ill., for Ruth Lundeen, leaving to continue her vocal study in Chicago. Those announced for the program were Myron Barnes, her teacher, Sigfrid Sandeen, Mrs. Oscar Keller, Dr. R. C. Bourland, Ramona Beckner and Mrs. Lawrence Dahlstrom.

The fall Sunday night concerts at the Hotel Gramatan, Bronxville, N. Y., were resumed on Oct. 10, when a feature of the program was the appearance of Mary Stewart, a gifted young soprano, who sang compositions by Massenet, Foutenailles, Tosti and Woodforde-Finden. Her interpretations were well received.

Some of the Washington (D. C.) musicians who will appear in concert there and elsewhere are: Marjorie Snyder, Marie Von Unschuld, Richard Larleberg, Elizabeth Winston, Katharine McNeal, Mildred Rider, Clarine McCarty, Paul Bleyden, Pearl Waugh, Edgar Priest, Mrs. William von Bayer and Louis Potter.

Mary Carr Moore, the composer, of Seattle, Wash., has arranged a series of concerts to be given at the San Francisco Exposition during October. Pauline Turner, another Seattle composer, honored by the Exposition management, sang at the fair on Liberty Bell Day. Her latest composition is "My Washington."

Herman Sandby, 'cello soloist of the Philadelphia Orchestra, will give a concert in the Orpheum Theater, York, Pa., on Wednesday evening, Oct. 27. Mr. Sandby will be assisted by his wife, who will give several readings from plays written by herself. The concert will be under the auspices of the Philharmonic Trio.

A program of modern German compositions was given at the home of Mrs. George Law, Seattle, Wash., Oct. 1. The program was presented by Emma Shaw Johnson, soprano; Ida Muriel Simpkin, mezzo-soprano; Mrs. S. L. Hillman, Mrs. George Law and Mrs. L. M. Maxson, pianists; U. S. G. Kuhn, violinist, and Milton Seymour, accompanist.

The vested choir of fifty of the First Baptist Church of Syracuse, N. Y., of which Howard Lyman is choirmaster and Charles M. Courboin, organist, presented Gaul's cantata, "Ruth," on the evening of Oct. 3, to an audience of nearly 2000. The soloists were Daisy Connell, soprano; Mrs. Alice Coddington, contralto, and Harry Sandford, baritone.

Paris (Tex.), will have, this winter, a mixed chorus of fifty or more voices, to be known as the Paris Oratorio Society, under the direction of J. Emory Shaw. The officers elected are: W. T. Guthrie, president; Mrs. W. N. Furey, vice-president; Willie Pinson, secretary; Henry Manton, treasurer. The first public recital will be given in November.

Paul Bliss's Indian operetta, "The Feast of the Red Corn," was recently presented at the City Hall Auditorium by the Camp Fire Girls of Dallas, Tex., under the direction of Mrs. A. L. Harper. "Sylvia" was presented by the young people of Grace Methodist Church, at the City Hall, as a benefit for the missionary fund. T. H. Johnson was director.

Jean Groff has returned to the teaching of voice classes at the Pueblo (Col.) Conservatory, after a series of studio-

recitals and advanced studies at the New York City studio of Le Roy Wood, director of music at Judson Memorial Church. Alice Brown MacNutt, soprano, gave a recent concert in Pueblo with Orville Maynard, pianist, and Pearl Osborne, reader.

Luella Chilson-Ohrman, the American soprano, has been engaged for the opening concert of the Beethoven Club series at Memphis, Tenn. Mme. Ohrman has also been engaged for the Athens College artist series, Athens, Ala., and for the Music Study Club, Birmingham, Ala. Mme. Ohrman will sing at Memphis in joint recital with Frances Ingram, the contralto.

Alice Verlet, the French coloratura soprano, was heard Oct. 8, in Albany, N. Y., in Odd Fellows' Hall in recital by invitation of Richard M. Nelson, manager of the Edison Diamond Disc studio. Miss Verlet sang the "Caro Nome" from "Rigoletto," the aria from "Traviata," the "Jewel Song" from "Faust" and the "Barcarolle" from "Tales of Hoffmann." She was assisted by Arthur S. Walsh, violinist.

At the opening meeting of the Monday Musical Club of Albany, N. Y., the subject was "Scandinavian Music and Singing, Grieg and Sibelius." The historical paper was read by Mrs. William C. Gomph and the program was in charge of Winifred Finn, assisted by Mrs. William B. Smith, Augusta Green, Elsie Van Guysling, Georgine Avery, Mrs. Shubel Kelly and Mrs. Julius Koempe.

At a meeting of the Middletown Choral Society, Middletown, Pa., a reorganization was effected. It was decided to begin rehearsals about the middle of January. The following officers were elected: President, Dr. D. P. Deatrick; vice-president, William Detweiler; treasurer, Benjamin Longenecker; secretary, Rachael McCarrell; pianists, Mrs. H. H. Rhodes and Hattie Fisher; business manager, C. S. Few.

Many songs heard at the National Sängersfest in Brooklyn were repeated at the *liederabend* of the Arion Society, opening the season for that organization on Sept. 24. Under the direction of Eugene Klee, the successor of Arthur Claassen, the chorus did well, the women's chorus and orchestra under August C. Metz also evoking much praise. Mme. Marie Rose-Kenedy, soprano, was the chief soloist.

The officers of the Schubert Club, Providence, R. I., for 1915-1916, will be as follows: Honorary president, Clarence G. Hamilton; president, Mary A. Cull; vice-president, Carrie L. Smith; secretary, S. Inez Phillips; treasurer, Harriet Lyon. Membership committee, Alice A. Hunt, Medora F. Ladeveze, Mary S. Winsor. Delegate to Rhode Island Federation of Musical Clubs, Mary Cullen.

Walter L. Rohrbach, one of the prominent young musicians of York, Pa., has accepted the position as organist of Christ Lutheran Church, to succeed Charles Becker, who resigned recently to become organist and choirmaster of Trinity Lutheran Church at Hazleton. Roman S. Shuman, instructor in piano and pipe organ, and a member of the York Opera House orchestra, has accepted the position as organist of St. Mary's Catholic Church.

Admirable church music will be provided in Worcester, Mass., by such choirs as those of the First Church, Will Allen Gray, director; Union Church, J. Vernon Butler; Piedmont Church, with Frederick W. Bailey, organist, the quartet comprising Mrs. Ernestine Harding Wilcox, Lousinn Barakin, Charles A. Grosvenor and Milton C. Snyder, and Trinity Church, of which John T. Russell is the director, the quartet including F. Edna Squires, Caroline M. Foster, John T. Russell, Arthur W. Carlson, with Louis E. Mason as organist.

Harriett Rusk, soprano and composer, of Zanesville, Ohio, has gone to New York for study. Isabelle Coutant, contralto of Zanesville, has gone to Chicago, where she will study under Mme. Jacobs; Helen Turner, soprano, has resumed her studies at the Cincinnati Conservatory of Music; Mildred Jacobs, contralto, who had studied in Cincinnati for the past several years, went to New York this year; Russell Mathews, baritone, returned to New York, where he spent the past year; Carl Stanbery Geis went to Philadelphia to specialize on the piano.

The Seattle Music Study Club gave its

annual concert at the Unitarian Church, Sept. 28. A trio for women's voices by Mary Carr Moore, a Seattle composer, was well received. Those taking part in the program were Ora Barkhuff, president of the club; Alita D. Eames, Mrs. E. L. Deputy, Mrs. Carl Hoblitzell, Lotie M. Kessler, Mrs. Herbert Crowder, Elinor Rockwell, Camillia Proulx, Marie Broulette, Mrs. William Calvert, Jr., Rosamond Crawford, Mrs. E. W. Penny-packer, Ida Muriel Simpkin, Mrs. Ben C. Graham, Euphemie Campbell and Mrs. W. H. Brownfield.

The first meeting of the season of the Camp Hill Music Club, Camp Hill, Pa., was held recently. A program of varied musical numbers was rendered and plans were discussed for the winter's work. The musicales will deal almost entirely with American composers and compositions. Several pleasing programs of folk songs and one of national music have already been arranged. During the season two concerts will be given by the club; an artist's concert will be presented about Feb. 1. The officers of the club for the year are: President, Mrs. W. Kent Gilbert; vice-president, Mrs. G. W. Ensign; secretary, Mrs. E. O. Pardoe; treasurer and librarian, Mrs. George D. Cook; leader of chorus, Mrs. Harry D. Shope.

"The Mystic Rose," an operetta by Robert P. Skilling, will be presented in the Worcester (Mass.) Theater, Oct. 18, 19 and 20, for Col. Timothy Bigelow Chapter, D. A. R. "Fi-fi of the Toy Shop," a musical extravaganza, will be given on Oct. 23 in the Worcester Theater by the Guild of St. Agnes. Will Farrell will be the accompanist and John B. Rogers of New York, the coach, assisted by H. E. Munsey. The committee in charge of the production comprises Mrs. Maurice F. Reidy, Mary G. Horan, Mrs. Austin P. Cristy, Mrs. J. Frederick Donnelly, Anna M. Hurley, Ida L. Parrott, Mrs. T. J. Foley, Mrs. Richard H. Booth.

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ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Alcock, Merle.—Huntington, W. Va., Oct. 29; San Antonio, Tex., Nov. 15; New York City, Dec. 17, 19.

Althouse, Paul.—Evanston, Ill., Oct. 19.

Amato, Pasquale.—Ann Arbor, Mich., Oct. 19; Dayton, Ohio, Oct. 22; Cincinnati, Oct. 23; Cleveland, Oct. 24; Pittsburgh, Oct. 26; Columbus, Oct. 29; Chicago, Oct. 31; Waterbury, Conn., Nov. 4.

Baker, Martha Atwood.—Danvers, Mass., Nov. 2; Attleboro, Mass., Nov. 10; Worcester, Mass., Nov. 18; Malden, Mass., Feb. 1.

Bauer, Harold.—New York (Æolian Hall), Oct. 30.

Belden, Mabel.—New York, Oct. 23; East Orange, N. J., Oct. 28; Brooklyn, Oct. 31.

Biggs, Richard Keys.—Brooklyn (Boys' High School), Nov. 21, 28, and Dec. 5, 12.

Bispham, David.—Mount Vernon, N. Y., Oct. 15 and 16; Kane, Pa., Oct. 18; Warren, Pa., Oct. 19; Scranton, Pa., Oct. 29; New York City (Harris Theater), Oct. 21 and 22; Brooklyn, N. Y., Oct. 23; New York City (Harris Theater), Oct. 25 and 26; Springfield, Mass., Oct. 27; Hartford, Conn., Oct. 28; Boston, Mass., Oct. 29 and 30.

Bourstin, Arkady.—Æolian Hall, New York, Nov. 3.

Case, Anna.—Ithaca, N. Y., Nov. 2; New York City, Nov. 6; Des Moines, Iowa, Nov. 15; Erie, Pa., Nov. 18; Kansas City, Mo., Nov. 23; Wichita, Kan., Nov. 26; Topeka, Kan., Nov. 29; Emporia, Kan., Dec. 1; Grinnell, Iowa, Dec. 3; Dubuque, Iowa, Dec. 6; Chicago, Ill., Dec. 7; Cleveland, Ohio, Dec. 9; New York City, Dec. 11; Poughkeepsie, N. Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17.

Chilson-Ohrman, Mme.—Clarksburg, W. Va., Oct. 20; Wheeling, W. Va., Oct. 20; Athens, Ala., Oct. 22; Macon, Ga., Oct. 25; Selma, Ala., Oct. 28; Marion, Ala., Oct. 29; Memphis, Tenn., Nov. 2; Chicago, Ill., Nov. 6, 7; Holland, Mich., Nov. 22; Nashville, Tenn., Dec. 3.

Connell, Horatio.—St. Louis, Nov. 16; Princeton University, Dec. 3; Dobbs Ferry, N. Y., Dec. 9; Yale University, Dec. 13; Harvard University, Dec. 16.

Copeland, George.—Boston, Nov. 9; New York City, Nov. 21; Brooklyn, N. Y., Nov. 28; New York (Æolian Hall), Nov. 24 and Dec. 8.

Coxe, Calvin.—New York, Nov. 21; Brooklyn, Nov. 28.

Dobson, Tom.—New York, Oct. 19.

Donahue, Lester.—New York (Æolian Hall), Oct. 27.

Dufau, Jenny.—Chicago, (Medinah Temple), Oct. 18, 19, 20; Fairmont, W. Va., Oct. 21; Cleveland, Ohio, Nov. 12; Grenada, Miss., Nov. 15; Birmingham, Ala., Nov. 18; Hendersonville, N. C., Dec. 1; Sweetbriar, Va., Dec. 4; New York City, (Æolian Hall), Dec. 10.

Dufault, Paul.—Toronto and London, Ont., Oct. 22, 23; Montreal, Nov. 4; Hyacinth, Can., Nov. 6.

Flint, Willard.—Lincoln, Mass., Oct. 16; Chicago, Dec. 17, 27.

Fremstad, Olive.—Lincoln, Neb., Oct. 21.

Friedberg, Carl.—Middletown, Conn., Nov. 6; New York, Nov. 9; Brooklyn, Nov. 11; Pennsylvania, Nov. 13-18; Chicago, Nov. 21, 28; Appleton, Wis., Nov. 30.

Frisch, Mme. Povla.—New York, Nov. 10; Buffalo, Nov. 16; Detroit, Nov. 19; Norwich, Conn., Dec. 7; Boston, Dec. 15.

Fulton, Zoe.—Mansfield, Ohio, Oct. 15.

Gabrilowitsch, Ossip.—New York (Æolian Hall), Nov. 2.

Gadski, Mme. Johanna.—New York (Æolian Hall), Oct. 29.

Gebhard, Heinrich.—Boston, Nov. 1, 9; Concord, Mass., Nov. 17; Newport, R. I., Dec. 9; St. Louis, Dec. 17, 18; Middleboro, Mass., Jan. 14.

Genovese, Mme.—New Britain, Oct. 18; Plymouth, Oct. 22.

Glenn, Wilfred.—Bloomfield, N. J., Nov. 29; Troy, N. Y., Jan. 20; Lowell, Mass., Jan. 25; Boston, Feb. 27 (Handel & Haydn Society).

Gunn, Kathryn Platt.—Orange, N. J., Oct. 28; New York, Dec. 11; Brooklyn, Nov. 18, 29, and Dec. 12.

Harrison, Charles.—Salamanca, N. Y., Nov. 9; Bradford, Pa., Nov. 10; Hays, Kan., Nov. 30; Sedalia, Mo., Dec. 2; Wichita, Kan., Dec. 5.

Hartley, Laeta.—Boston, Nov. 23; Dec. 6, 13 (Boston Symphony).

Howard, Kathleen.—St. Louis (Pageant), Nov. 16.

Ivins, Ann.—Southern Tour, October; Newark, N. J., Nov. 12; Washington, D. C., Dec. 7.

Jefferds, Geneva Holmes.—Providence, R. I., Nov. 7.

Ingram, Frances.—Raleigh, N. C., Oct. 16; Greenville, S. C., Oct. 22; Nashville, Tenn., Oct. 25; Selma, Ala., Oct. 28; Marion, Ala., Oct. 29; Memphis, Tenn., Nov. 2; Crawfordsville, Ind., Nov. 8; Delaware, Ohio, Nov. 11; Alma, Mich., Nov. 16; Holland, Mich., Nov. 22; Milwaukee, Wis., Dec. 13; Evanston, Ill., Dec. 15.

Jolliffe, R. Norman.—Jamaica, L. I., Nov. 11; Newark, Oct. 13; New York, Oct. 18.

Jordan, Mary.—New York (Æolian Hall), Nov. 18.

Kaiser, Marie.—Kansas City, Mo., November tour; Pittsburgh, Dec. 10.

Krueger, Adele.—New Britain, Oct. 18; Plymouth, Oct. 22; Brooklyn, Oct. 31.

Kurt, Melanie.—Chicago, Oct. 17; Buffalo, Oct. 18; Brooklyn, Nov. 11; New York (Philharmonic), Nov. 14.

Leginska, Ethel.—New York (Carnegie Hall), Oct. 24.

Mannes, Mr. and Mrs. David.—New York (Æolian Hall), Oct. 18.

Lund, Charlotte.—New York (Hotel Marie Antoinette), Nov. 16, Dec. 14, Jan. 18; Feb. 15 and March 7.

Martin, Frederic.—New York City (Æolian Hall), Oct. 28; Newark, N. J., Nov. 1; Brooklyn, N. Y., Nov. 2; Philadelphia, Nov. 3; Wellesley, Mass., Nov. 4; Norwich, Conn., Nov. 5; New York City, Nov. 6; Selingsgrove, Pa., Nov. 8; Lexington, Va., Nov. 15; Harrisburg, Va., Nov. 16; Parkersburg, W. Va., Nov. 18.

McCormack, John.—Chicago, Oct. 17; Springfield, Ill., Oct. 19; Akron, Oct. 22; New Haven, Oct. 25; Hartford, Oct. 29; Boston, Oct. 31; Richmond, Va., Nov. 4; New York (Carnegie Hall), Nov. 7; Philadelphia, Nov. 9; Worcester, Nov. 12; Brooklyn, Nov. 14.

McCue, Beatrice.—Highstown, N. J., Oct. 27.

Melba, Mme.—New York (Carnegie Hall), Oct. 31.

Miller, Christine.—Ogden, Utah, Oct. 16; San Diego, Cal., Oct. 18; Los Angeles, Oct. 19; San Francisco (Exposition), Oct. 20, 21, 22; Washington, Oct. 29; Faribault, Minn., Nov. 4; Northfield, Minn., Nov. 5; Winnipeg, Nov. 8; Norwich, Conn., Nov. 15; Oil City, Pa., Nov. 16; New York City, Nov. 23 (Æolian Hall); New York City (Columbia University), Nov. 24; Williamsport, Pa., Nov. 25; Lancaster, Pa., Nov. 29; New York City, Nov. 30.

Miller, Reed.—Cooperstown, N. Y., Oct. 14; Passaic, N. J., Oct. 15; New York Columbia University, Oct. 30; Dallas, Tex., Nov. 5; Austin, Tex., Nov. 8; New York (Recital), Dec. 8; Boston (Handel & Haydn Society), Dec. 26, 27.

Morrisey, Marie.—New York City (Amsterdam Opera House), Nov. 12; Maplewood, N. J., Nov. 18.

Northrop, Grace.—(Oratorio Society), Nov. 2, 4, 6, Dec. 8; Roseville, N. J., Dec. 9.

Ortman, Carolyn.—New York, Oct. 19 (Æolian Hall).

Reesley, George.—Wildwood, N. J., Nov. 18.

Richardson, Martin.—Far Hills, N. J., Oct. 23; New York (Waldorf-Astoria), Nov. 4; Cincinnati, Nov. 15; New York, Nov. 20.

Serato, Arrigo.—Minneapolis, Nov. 4; St. Paul, Nov. 5.

Seydel, Irma.—Fall River, Mass., Nov. 3; Wellesley, Nov. 6; Boston, Nov. 11; New York, Nov. 18.

Sharlow, Myrna.—Jamestown, N. D., Nov. 1; Minneapolis, Nov. 16; Chicago Opera, Nov. 24—March 1; Brockton, Mass., March 6; Boston, March 10; Springfield, Mass., March 12.

Schultz, Christine.—Fremont, Ohio, Dec. 7.

Schnitzer, Germaine.—New York (Æolian Hall), Oct. 23, Nov. 13, Dec. 11.

Simmons, William.—Orange, N. J., Nov. 3; Freehold, N. J., Nov. 18.

Smith, Ethelynde.—Norton, Mass. (Wheaton College), Oct. 22; Springfield, Mass. (Springfield Symphony Orchestra), Nov. 21.

Sorrentino, Umberto.—Richmond, Va., Oct. 18; Raleigh, N. C., Oct. 20; New Bern, N. C., Oct. 22; Wilmington, N. C., Oct. 23; Fayetteville, N. C., Oct. 25; Rocky Mount, N. C., Oct. 26; Winston-Salem, Oct. 28; Statesville, Oct. 30; Salisbury, Nov. 1; Gastonia, Nov. 2; Columbia, Nov. 3; Spartanburg, Nov. 5; Greenville, Nov. 6; Atlanta, Ga., Nov. 8; Brenan, Ga., Nov. 10; Athens, Ga., Nov. 12; Augusta, Nov. 15; Macon, Nov. 17; Birmingham, Nov. 19; Memphis, Nov. 22; Nashville, Nov. 24; Chattanooga, Nov. 27; Knoxville, Nov. 30; Asheville, Dec. 2; Greensboro, Dec. 4.

Spalding, Albert.—New York (Æolian Hall), Oct. 21.

Spencer, Elizabeth.—Canton, Ohio, Nov. 10.

Spross, Charles Gilbert.—New York (Æolian Hall), Oct. 19; New York (Æolian Hall), Oct. 28; Ithaca, N. Y., Nov. 2; New York City, Nov. 6; Des Moines, Iowa, Nov. 15; Erie, Pa., Nov. 18; Kansas City, Mo., Nov. 23; Wichita, Kan., Nov. 26; Topeka, Kan., Nov. 29; Emporia, Kan., Dec. 1; Grinnell, Iowa, Dec. 3; Dubuque, Iowa, Dec. 6; Chicago, Ill., Dec. 7; Cleveland, Ohio, Dec. 9; New York City, Dec. 11; Poughkeepsie, N. Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17.

Stilwell, Marie.—New York, Oct. 17; Brooklyn, Oct. 22, 24; New York, Oct. 31; Trenton, N. J., Dec. 14.

Sundelius, Marie.—New Haven, Oct. 19; Chicago, Oct. 24; Albany, Nov. 6; Troy, Nov. 8; Pittsfield, Nov. 10; Glens Falls, Nov. 12; Utica, Nov. 13; Harlem Philharmonic Society, New York, Nov. 18; New York, Nov. 27; New York (Oratorio Society), Dec. 8; New York (Carnegie Hall), Dec. 11; Lockport, N. Y., Dec. 16; Providence, R. I., Dec. 31.

Swain, Edwin.—New York (Astor), Oct. 22; Pittsburgh, Nov. 15; Jamaica, L. I., Dec. 9; Muncie, Ind., Dec. 14.

Thompson, Edith.—Dedham, Mass., Oct. 22; Beverly, Mass., Nov. 19; Boston, Nov. 23.

Van der Veer, Nevada.—Cooperstown, N. Y., Oct. 14; Passaic, N. J., Oct. 15; New York (Columbia University), Oct. 30; Dallas, Tex., Nov. 5; Austin, Tex., Nov. 8; New York, Dec. 8.

Varyl, Marian.—New York, Nov. 1.

Wakefield, Henriette.—Rochester, Nov. 16; London, Nov. 18; St. Thomas, Nov. 19; New York (Oratorio Society), Dec. 28-30.

Wells, John Barnes.—Utica, N. Y., Nov. 10; Corning, N. Y., Nov. 11; Mansfield, Pa., Nov. 12; Norfolk, Va., Nov. 30; Dayton, Ohio, Dec. 2; Garden City, L. I., Dec. 17.

Warfel, Mary.—Lancaster, Pa., Oct. 16; Millersburg, Oct. 20; Jersey City, Nov. 4.

Werrenrath, Reinald (with Geraldine Farrar).—Pittsburgh, Pa., Oct. 19; Cleveland, Ohio, Oct. 21; Chicago, Ill., Oct. 24; Buffalo, N. Y., Oct. 26; Rochester, N. Y., Oct. 28; Boston, Mass., Oct. 30; Worcester, Mass., Nov. 2; Albany, N. Y., Nov. 4; Philadelphia, Pa., Nov. 6; Washington, D. C., Nov. 9; Baltimore, Md., Nov. 11; Boston, Mass., Nov. 14; Dayton, Ohio, Nov. 16; Milwaukee, Wis., Nov. 19; Omaha, Neb., Nov. 23; Kansas City, Mo., Nov. 25.

Wheeler, William.—On tour Middle West, Oct. 18, Nov. 5, Dec. 5; Springfield, Mass., Jan. 5; New York (Schumann Club), Jan. 10; Lowell, Mass., Jan. 25.

Williams, Grace Bonner.—Brockton, Mass., Nov. 8; Portland, Me., Dec. 16.

Orchestras, Quartets, Choruses, Etc.

Gamble Concert Party.—Emporium, Pa., Oct. 19; Kane, Pa., Oct. 21; Bellaire, Ohio, Oct. 25.

Jacobs Quartet, Max.—Long Branch, N. J., Oct. 22; New York, Nov. 5; Newark, Dec. 10; Brooklyn, Dec. 24.

Manhattan Ladies' Quartet.—Brooklyn, N. Y., Nov. 14 and 21.

People's Symphony Orchestra.—New York (Carnegie Hall), Oct. 24, Dec. 19, Feb. 3.

Quartet of Ancient Instruments.—Choral Art Society, Brooklyn, Dec. 20.

Zoellner Quartet.—Fargo, N. D., Oct. 18; Wahpeton, N. D., Oct. 19; Grand Forks, N. D., Oct. 20; Minot, N. D., Oct. 22; Mitchell, S. D., Oct. 26; Yankton, S. D., Oct. 27; Vermillion, S. D., Oct. 28; Spearfish, N. D., Oct. 29.

NEW TEACHING PLANS FOR ZIEGLER SCHOOL

Rehearsals to Be Held in Public Hall—Opera with Regular Orchestra

The Ziegler Institute of Normal Singing held a formal opening at the school's headquarters in the Metropolitan Opera House Building on the evening of Oct. 4. The opening address was given by Mme. Anna E. Ziegler, the director, who gave the following account of the school's plans:

"Our rehearsals for song singing, dramatic work and opera will be given weekly without audiences on the stage of Chickering Hall for this season. Our monthly recitals will be given in public in the Chickering Hall, Wanamaker Auditorium and a Newark hall. The opera department will have chances to rehearse with a professional symphony orchestra. The performance will be strictly professional. To all performances except those given for benefit funds there will be no charge for tickets of admission. One new policy of the insti-



Samuel P. Warren

Samuel P. Warren, seventy-four years old, for twenty-six years organist at Grace Church, New York, and more recently organist of the Munn Avenue Presbyterian Church, East Orange, N. J., died on Oct. 7 at his home, 201 West Eighty-seventh Street. Mr. Warren was born in Montreal, Feb. 18, 1841. In Berlin, from 1861 to 1864, he was a pupil of Haupt, also studying piano under Gustav Schumann and instrumentation under Wieprecht. He came to New York in 1865 and for two years was organist of All Souls' Church, afterward giving a series of organ recitals in Trinity Church. He gave many organ recitals throughout the country and was a composer of church music, part songs and organ and piano music. He conducted the New York Vocal Union for eight years. He was a charter member of the American Guild of Organists.

Mr. Warren was justly dubbed the dean of American organists. His comprehensive musical culture and marked versatility, combined with his masterly command of his instrument, won him a host of friends and admirers. When Grace Church installed a boy choir Mr. Warren severed his connections there because of his aversion to training such a group of young singers. His musical library has been described as one of the finest in the country. It contained, among other treasures, original manuscripts by Alexandre Guilmant. Modest to a degree where his own compositions were concerned, the organist was exceedingly meticulous about the work of his choir and invariably insisted upon highly polished interpretations. Mr. Warren was an excellent linguist and an improviser of exceptional attainments. He carried modesty to a length which compelled him to withhold his name when his own anthems and other compositions were performed. Mr. Warren was married twice; his first wife was an invalid for many years. The funeral took place from Grace Church, Oct. 9.

Mrs. Jeannette M. Rice

BOSTON, Oct. 8.—The death yesterday of Mrs. Jeannette M. Rice at her home, 308 Commonwealth Avenue, spread grief in musical circles in this city. Mrs. Rice was the wife of Dr. George B. Rice. She had always been a power in the musical life of the city. In addition to

tute will be to establish a scholarship fund so that some young singers without means who possess good voices and talent for music may be helped from the fund."

Mrs. Julian Edwards next addressed the students on the subject of "Culture." An excellent musical program followed. Arthur G. Bowes sang two numbers, "Love's Sorrow," by Shelley, and "Woodland Dell," by Spross, displaying a lyric tenor of exceptional sweetness, with high tones, clear and ringing. Rebecca Dubbs Whitehill, contralto, appeared twice on the program, singing an "Orfeo" aria by Gluck in Italian, later singing "Ecstasy," Rummel, and "Der Lenz ist da," by Hildach. Mrs. Whitehill sang with much dramatic fire, giving artistic interpretations.

Mme. Ziegler awarded the certificates for the season 1914-15. Elfrieda Hanson, soprano, sang a Norwegian song by Grieg and "The Swallows," by Dell'Acqua, displaying a sweet coloratura voice of much flexibility. Mme. Ziegler called upon Linnie Love and Lorna Lea, two graduates of the institute, to sing for those present. They offered "The Bohemians" by Brahms, adapted as a duet for soprano and contralto. This was followed by a scene and duet from the first act of "Martha." Both Miss Love and Miss Lea have been singing in concert for the last two years, and make a specialty of duet singing. They are now appearing in a three-act operetta called "Jack and the Beanstalk."

A Necessity and an Inspiration

To the Editor of MUSICAL AMERICA:

Inclose money order for another year's subscription. Your paper is a necessity and inspiration to all music workers.

Very truly yours,

JULIA E. EATWELL.

Warren, Ohio, Sept. 27, 1915.

having sung in the Park Street Church, First Unitarian and Meeting House Hill Unitarian Churches, she had been a member and constant attendant of the Chromatic Club, the MacDowell Club, the Thursday Morning Musical Club and the Music Lovers' Club, her daughter, Mrs. Edith Noyes Greene, being the president of the last-named club. It was while returning home from one of its meetings in February last that Mrs. Rice was stricken with an illness from which she never recovered. In previous years she had been an active member of the Cecelia Society and the Handel and Haydn Society, and through her many musical associations, was one of the most widely known musicians of this city.

Mrs. Rice is survived by her husband, their son, Paul R. Rice, who was graduated from Harvard last June, and a daughter by her first husband, Mrs. Edith Noyes Greene, prominent as a pianist, teacher and composer in this city.

The funeral services were held this afternoon at the Sears Memorial Church, Longwood.

W. H. L.

Myrtle Comstock

SALIDA, COL., Oct. 5.—Word has been received from France that Myrtle Comstock, contralto and teacher of voice, from this city, recently resident in Paris, died suddenly Sept. 20, of pneumonia. Censorship had delayed the message. She was thirty-six years old, and had studied and taught in Boston, New York and Paris, after leaving her home town, Hudson, Mich. She had been a member of the Chicago Ladies' Quartet, singing in this country, Canada and Europe, until three years ago. Miss Comstock went abroad before the war.

L. J. K. F.

Josephine Redding

Josephine Redding, daughter of Joseph D. Redding of San Francisco, died in New York last week following a nervous breakdown, brought on by arduous work in nursing wounded soldiers in France. Miss Redding was twenty-two years old. Her father has written several of the famous California "Grove" plays and is the author also of the libretto of Victor Herbert's grand opera, "Natoma."

Lester Lillienthal

SAVANNAH, GA., Oct. 1.—The Junior Music Club has suffered a great loss in the unexpected death of Lester Lillienthal, a talented youth and one of the club's most active members. General regret is felt at his loss and great sympathy has been extended to his parents, Mr. and Mrs. Clarence Lillienthal.

T. I.

Daniel Carpenter

Daniel Carpenter, sixty-two, for the last twelve years assistant librarian of the Metropolitan Opera Company, died on Oct. 4 in Mount Sinai Hospital after a short illness. His wife survives him.

DR. MUCK OPENS MILWAUKEE SERIES

Boston Symphony Returns After
25 Years—Campaign for
Music Credits

MILWAUKEE, Oct. 8.—After an absence of nearly a quarter century the Boston Symphony Orchestra, conducted by Dr. Karl Muck, returned to Milwaukee Tuesday evening and gave a concert in the main hall of the city Auditorium, as the first attraction in an impressive series of concerts to be presented during the season under the auspices of the *A Capella* Chorus.

The concert musically and socially was a memorable one, exceeding the most sanguine expectations of the chorus managers. The audience numbered 4,300 persons. Another cause for enthusiasm was the renovation of the great hall which has largely eliminated the acoustical defects heretofore so noticeable. The brilliant audience heard a masterful and moving performance under the baton of Dr. Muck.

Liborius Semmann, president of the Wisconsin State Teachers' Association, and of the Association of State Presidents and Vice-Presidents, met the various committees which have in hand the matter of arranging standards for teachers' examinations, at Marquette University Conservatory on Friday afternoon. Dr. Charles Mills, La Crosse, was appointed chairman of the general standardization committee. It is expected that qualifications for the examinations for the licentiate degree will be outlined by Nov. 1.

The Presidents' and Vice-Presidents' Association now comprises sixteen States: Wisconsin, Illinois, Ohio, Missouri, Kansas, Indiana, Minnesota, Iowa, New York, Michigan, North Carolina, Oregon, Washington, Idaho, California, Louisiana. The primary purpose of the association is to obtain recognition for music in high schools as a major study for which credits will be given; the chief means of obtaining this end, the supporters of the association believe, is in cementing the various state associations into one working body and standardizing the musical profession.

Excellent programs of band music were enjoyed at the Auditorium on Sunday when the United States Marine Band, under the direction of William H. Santelmann, gave two concerts to fair sized audiences. The band appeared under the auspices of Hans Koenig, who also arranged for appearances of the admirable organization in several other cities in the State. The evening program closed with a stirring march, "The President," composed by Arthur Tregina, the prominent Washington composer. The march was a signal for long applause and it stirred the hearers to high enthusiasm.

J. E. M.

Mendelssohn Club of Albany Elects Officers

ALBANY, N. Y., Oct. 11.—The Mendelssohn Club of Albany has begun rehearsals for its December concert, when the big number will be "King Witlaf's Drinking Horn," the Longfellow poem set to music by De Koven. Officers for the year have been elected as follows: President, Delancey M. Ellis; vice-president, Daniel Whittle; secretary, Edwin S. Parkhurst; treasurer, L. Le Roy Pickett; directors, Frank G. Ruso, Edgar S. Van Olinda, Herschel Roberts, Frank

Marcella Craft Longs to Play "Salomé" on Dramatic Stage

SOME—not so many—years ago, a little girl in Riverside, Cal., attracted attention through her voice and her adept ability at characterization. Frank Miller headed a group of Riverside business men who subscribed sufficient to send little Marcella Craft to Europe for vocal tuition. And Miss Craft now expresses her deep gratitude, as reported by Otheman Stevens in the Los Angeles Examiner.

"Whatever I may have accomplished," says Miss Craft, "is all due to the kindness of the friends who gave me opportunity. In monetary ways that has been repaid, but a debt of that nature never can be paid; it involves transcendently more than money, and the obligation incurs added interest even after quittance has been given."

"It is my hope some time to do something for Riverside that will in a very small measure show my gratitude."

Will Know When to Quit

"One ambition I have, which is to know when I arrive at the point when I should stop singing. The sad feature of operatic life is the lingering of artists after their voices have become impaired. I hope I have many years of this beautiful singing life before me, but I also hope that my good sense will prevail when the time comes and cause me to withdraw."

"If that should happen, it would not make me entirely unhappy, for I believe I could become an actress of similar rôles to those I sing. I would give anything just to play *Salomé*, for instance, now; I am somewhat proud of my *Salomé*, for I have reason to believe I have solved the analysis of her character with exact psychological results. The fact that I have made this rôle effective seems to warrant my belief that I

H. Ivory, Henry C. Hewig, Wendell M. Milks, Ben Franklin, Leo K. Fox and Godfrey J. Smith.

The first concert of the Philharmonic Orchestra will take place Dec. 6, and the most ambitious number will be Elgar's suite, "The Wand of Youth."

W. A. H.

Organist Offers Camp Tunes for G. A. R. Veterans

WASHINGTON, D. C., Oct. 11.—A significant musical feature of the recent encampment of the Grand Army of the Republic was found in the special organ



Marcella Craft, Noted American Soprano, as "Salomé" in the Strauss Music Drama

characterize it correctly.

"Salomé" Merely Material

"I do not see her as a pervert, as a creature of monstrous immorality, but as a child-woman who feels the spiritual potency of John the Baptist, but, having, been brought up in a decadent atmosphere, does not comprehend what spiritual attraction is, and therefore believes her aroused sensibilities of *Jokanaan* are solely material. She is material, overwhelmingly so, but she is not vicious, nor depraved, in the modern pathological sense of the word."

Miss Craft's lyric voice is vividly expressive of feeling to the degree that permits her to sing rôles written for dramatic sopranos, says Mr. Stevens. Her artistic sense and capacity, vocally, is of the highest quality, he points out, and so is her histrionic quality. The dramatic stage has reason to regret that she is a prima donna; if she were not, she would probably take a place at the top of the dramatic art.

recitals and song services offered by Dr. William Stansfield, organist and choir-master of the First Congregational Church. It was remarkable to observe how eager the veterans were to attend these events, despite their other duties. These recitals were given in the evening, and the programs were selected with a view to entertain with patriotic numbers, songs and marches, patrols and camp melodies. Those assisting Dr. Stansfield were Jesse E. Masters and Marian Larner, contraltos; George V. Bowie, tenor; J. W. Humphrey, basso; Ruth Bronson, violinist, and Elphonse Young, cornetist.

W. H.

EVA SWAIN'S BALLET AT ST. LOUIS FÊTE

Young Dancer Provides Feature
at Ball—First Issue of
"Orchestra News"

ST. LOUIS, Mo., Oct. 9.—Instead of a singer at the annual Veiled Prophet's Ball, which took place last Tuesday night, the management secured the services of Eva Swain and company. This young dancer made a profound impression before the enormous audience of at least fifteen or twenty thousand persons. The numbers danced were "Pas de Deux" from "Hamlet," "Moment Musical," "Mirror Dance" from "Walpurgis Night" (Faust), "Pierrot and Pierrette," "Pizzicato" from "Sylvia," "Gavotte Directoire." After each number they received thunderous applause.

This week brought forth the first issue of the *Orchestra News*, the official organ of the St. Louis Symphony Society, which will be issued monthly. Arthur J. Gaines, manager of the orchestra, is the editor, and is assisted by Charles A. Cale. This paper will be distributed free not only to patrons of the orchestra but to others who are interested in the further development of symphonic music in St. Louis.

The first number includes articles by Mr. Cale, E. R. Kroeger, Alexander Henneman, Victor Lichtenstein and one which is of particular interest, entitled "The Business Man and the Symphony," by A. W. Douglas, a prominent merchant and an orchestra enthusiast. The paper is exceedingly interesting. Particular stress is laid upon the women's committee, which aims to bring the women patrons of the orchestra into closer touch with it.

It is planned again to give the "lecture teas" to further the cause and to arouse additional interest. Another very interesting feature is an essay contest open to any student of the St. Louis High Schools on the subject of the St. Louis Symphony Orchestra. First, as a civic asset; second, its educational value; third, its amusement appeal. The prize will be a season seat to the Friday afternoon concerts to be awarded for the best essay on each of the titles. A committee of business men and musicians will make the awards.

H. W. C.

Henry Parsons Gives Recital at Miss Spence's School

Henry Parsons, the tenor, who is under the exclusive direction of the Musicians' Concert Management, appeared in recital at the exclusive Miss Spence's School on Monday evening, Oct. 11. The program was a varied one and included numbers ranging from the early Italian composers to modern writers. In all of these compositions the refined art and excellent vocal equipment of Mr. Parsons gave great pleasure to the representative audience and additional numbers were required.

Pianist Garziglia Heard in Chevy Chase Faculty Recital

WASHINGTON, D. C., Oct. 11.—At the recent recital of the music faculty of Chevy Chase College, Felix Garziglia, pianist, was heard in numbers that brought out the broad scope of his interpretative powers as well as his clean technique. Thomas Evans Green, the recently appointed director of the vocal department, offered a number of songs in his usual refreshing and artistic style.

W. H.

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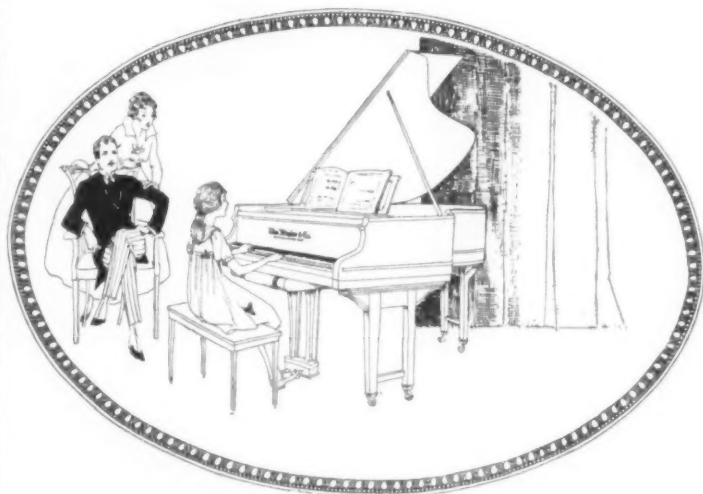
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